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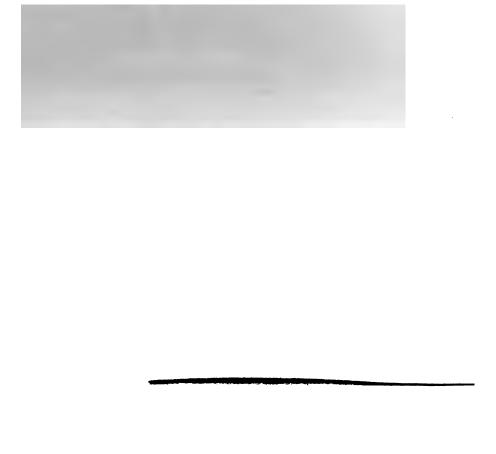
2.

RAVENNA

CORRADO RICCI

RAVENNA

(TRANSLATED FROM THE ITALIAN)

WITH 156 ILLUSTRATIONS

BERGAMO
ISTITUTO ITALIANO D'ARTI GRAFICHE
1907

INDEX OF ILLUSTRATIONS

RAVENNA FELIX is the legend stamped on many ancient coins. To recognize the fitness of the epithet we must look in History for records of Ravenna's past greatness, and in surviving monuments for traces of her splendour. Contrasting her former glory and prosperity with her present solitude and silence, her citizens are reminded of the words ascribed by Dante to the troubled shade of her ill fated daughter :

> No greater grief there is than to recall
> In misery past happiness.

The sea which once bathed her walls and towers has now withdrawn to a distance of several miles.

The crescent shaped harbour strengthened by the Emperor Augustus with marble sides to be the station for the Adriatic fleet with its two hundred and fifty ships, perished under the assaults of man, or of the elements, and is now buried under alluvial deposits. Classe, the great sea-port, adorned with stately public buildings, with the warehouses of commerce, and the barracks of the Roman soldiery, fell under the Longobard fury of Farwald and Liutprand ; and Cesarea the suburb on the causeway connecting Classe with Ravenna, flanked by churches and palaces of which hardly even the names remain, was razed to the ground. The marvellous palace of Theodoric was stripped by Charles the Great of its precious marbles and mosaics. The Capitol, the bridges, the fountains (*Nymphea*), the Golden Gate (*Porta Aurea*), stately public edifices and churches, all have disappeared.

Ornaments and treasure were abstracted or destroyed in the middle-ages; during the Renaissance; and in the past century. Liutprand carried off the Regisol; in the sack of the city, in the year 1512, the French gathered a rich spoil of silver baldacchini and enamelled crosses; the monks sold the treasures of Galla Placidia; so lately as the year 1854, workmen employed to clear a canal broke into fragments an ornament of gold set with garnets, believed to have belonged to Theodoric.

Her marshy soil and the shallowness of the lagoons which surounded her were at once the safety and the destruction of Ravenna. The swamps protected her on the land side, the shallow sea forbade hostile fleets to approach her. Seeking a place of refuge secure against surprise, the latest Emperors, and afterwards Barbarian Kings, here established their Capital.

The seat of Imperial Government was transferred from Rome to Ravenna by the Emperor Honorius about the beginning of the fifth Century, and three important periods in the history of art subsequent to that date may be noted.

The first of these periods, which we shall call the Roman, extends to the year 476 when the line of the Roman Emperors of the West terminated with the overthrow of Romulus Augustulus by Odoacer. This period of about seventy five years includes the names of Honorius, Galla Placidia, and Valentinian III.

The second period, which we may call the Barbaric, and which lasted for seventy two years, is the age of Odoacer, Theodoric, and other Gothic Kings.

The third period is notable for the reconquest of Italy by Belisarius and Narses during the reigns of Justinian and Justin, after whose time the fortunes of the City constantly decline.

Of the times prior to the transfer by Honorius of the seat of government, no important monument now survives. Here and there a sarcophagus, or inscription, or some fragment of a statue or marble ornament may be disinterred, but nothing of great artistic or archeological value. History, however tells us of the city having sided with Marius in his wars with Sulla, and of the Eagle who winged from Ravenna his flight across the Rubicon.

Of the first of the three periods above indicated as noteworthy, the most ancient monument which has been preserved is the Mausoleum which Galla Placidia erected *sibi et suis*, now standing apart, but which, up to the year 1502, had on its left hand the *pronaos* (then demolished to make room for a street) of the Church of Santa Croce, also built by her.

This little[3] edifice, constructed in the form of a cross, elegant though simple externally, shines within with golden stars spangled on the deep azure background of its walls and roof. The work is late Roman, rather than Byzantine. Its beautiful mosaics, displaying the symbols of the Evangelists, the Apostles, the good Shepherd caressing his sheep, St. Laurence hurrying eagerly to the fire of martyrdom (whose

5. — MAUSOLEUM OF GALLA PLACIDIA. (Phot. Ricci).

tongues of flame leap towards a case containing the gospel books), deer, doves, fruit, flowers, leaves, crosses and similar decorations, all reproduce *motives* to be seen in other classical mosaics in Rome, and in the baptistery of St. Januarius in Naples, assigned to the close of the fourth Century.

On the floor stand three great sarcophagi, which once contained the bodies of Placidia, of her husband Constantius, and of her son Valentinian, but which now, after-ages having pillaged them of all else, hold nothing save a few fragments of bones. Yet in the dim twilight and mysterious silence of the place the spirits of the dead are felt to be present by those who have known them in history.

The personal history of Galla Placidia is a singular romance. Daughter and sister of Emperors, she fell in her twentieth year into the hands of Alaric the Visigoth

as part of the spoils taken by him in his second siege of Rome. Detained as a hostage she won the love of Ataulphus, who, on the death of Alaric his brother-in-law, had been proclaimed King of the Goths. During negotiations for her release from captivity a rival suitor for her hand, had presented himself in Constantius the adviser

4. — CHURCH OF S. JOHN THE EVANGELIST. (Phot. Ricci).

of Honorius and general of his armies. But after four years delay the consent of Honorius was obtained to the marriage of his sister with the Gothic King, which was solemnised with great splendour in the city of Narbonne in the year 414.

Within a year of their marriage many disasters befell the spouses. Ataulphus and the Visigoths were driven across the Pyrenees into Spain, his infant son died, and finally he himself was assassinated. By his successor, Placidia was treated with

brutality and insult; but her oppressor being slain on the seventh day from his accession, she was now restored to the Romans with every mark of honour. Constantius, who had been promised by Honorius her hand in marriage if he succeeded in rescuing her from the Visigoths, received her at the foot of the Pyrenees, and although his overtures of marriage were repeatedly rejected he at last gained her consent. By Constantius she had two children a daughter named Honoria and a son named Valentinian.

In the year 421 Constantius was associated with Honorius in the Imperial dignity, when Placidia took the title of Augusta while her son Valentinian was recognised as heir to the Imperial throne.

Constantius died shortly after his elevation to the purple. Subsequent to his death Placidia became at first the object of a foolish fondness on the part of Honorius, afterwards of his aversion, when finding her position intolerable, she fled in the year 423 to Constantinople to the Court of her nephew Theodosius II.

On the death of Honorius in the same year, the throne of the Western Empire was occupied for a brief period by the usurper Johannes; but supported by the armies of her nephew, Placidia, after being confirmed in her title of Augusta, together with her son Valentinian and her danghter Honoria, was brought back to Ravenna, where for the next twenty five years she reigned supreme, at first as regent for her son, and afterwards, with no less real authority, as adviser of that feeble and profligate prince. She died in Rome, but her body was brought back to Ravenna to lie in the mausoleum she had built for herself.

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Many medieval legends record her adventures. It is related that being overtaken by a violent storm on her voyage from Constantinople to Ravenna, she made a vow to St. John the Evangelist that if brought safely to her destination she would rear a splendid temple in his honour. In fulfilment of which vow she built the Basilica of St. John the Evangelist, decorating its walls with mosaics representing the danger she had escaped through his help. This building falling into decay was restored, or rebuilt, in the 13th century, and still shows traces of its ancient grandeur. The mosaic work has perished, but a miniature, of a date earlier than the restoration of the Church, indicates the design.

Another legend has afforded a subject for two notable works of art; a picture by Niccolò Rondinelli (pupil and follower of Gian Bellini, and the greatest of Ravenna's painters) now preserved in the Pinacoteca Reale of Milan; and the bas-relief in the tympanum over the portal attached to the façade of the Church of St. John when it was restored.

« Placidia desiring greatly » so writes Fabri in his *Memorie Sagre* « while con-

5. — NICOLÒ RONDINELLI — THE MIRACLE OF GALLA PLACIDIA (R. PINACOTECA DI MILANO).
(Phot. Anderson).

secrating her votive church, to enrich it also with some relic of the saint; he as she prayed there by night, appeared to her clothed in Pontifical robes, and carrying in his hand a golden censer wherewith he incensed the church, and while he was incensing the altar, Placidia ran forward and threw herself at his feet in adoration. As she knelt the Saint vanished, but that she might know that her prayer was heard, left in her hands the shoe of his right foot ».

It is recorded in the *Gesta Imperatorum et Pontificum* that the Emperor Frederick II visiting Ravenna in the year 1231, found in one of the sarcophagi in Placidia's mausoleum the body of a man, and beside it a sword and the tattered shreds of a banner. In the other two tombs (according to the same authority) were found the remains of Placidia and her daughter Honoria.

From the fourteenth to the sixteenth century, through a hole in front of Placidia's sarcophagus an embalmed body, arrayed in rich female attire, and seated on a chair of cypress wood, was to be seen within, and was believed to be the Empress. But inasmuch as no writer of earlier date makes mention of this remarkable spectacle,

6. — CRYPT OF S. FRANCIS. (Phot. I. I. d'Arti Grafiche).

it may reasonably be believed to have been an imposture devised in the late thirteenth or early fourteenth century, a period prolific in counterfeit relics and fabulous legends.

If so, the fraud met with a fitting end, for in the year 1577 certain children playing in the mausoleum desiring to have a better view of the Imperial lady, pushed a lighted taper through the aperture and set her on fire, reducing her almost to ashes. A contemporary writer notes the gigantic size of such of her bones as had resisted cremation.

As in the first of the three periods which I have marked out for notice, tradition centres in Placidia, so in the second its interest for the people of Ravenna is summed up in Theodoric, whose name at this day is as familiar in that city as though he were still a living Prince, or had been dead so short a time that old men could still remember him. It was his ambition to resemble the great Roman Emperors, and refined by his Byzantine education, he took singular delight in cultivating the arts, and in adorning his favourite city of residence with those superb monuments of which I am about to speak.

Of that tract of time which intervenes between the death of Placidia and the

advent of Theodoric, Ravenna preserves hardly any monument intact or nearly intact, with the exception of her admirable Baptistery and the chapel of San Piero Crisologo. Of San Piero Maggiore there remain only one or two small decorative arches near the apse, the tower and crypt being both of later date: but little more survives in the outer side-walls of S.[ta] Agata, rebuilt toward the close of the fifteenth century.

The chapel of San Piero Crisologo is, as regards the essential portions of its architecture well preserved, except the arch in front opened out in the seventeenth century. Its mosaics however are not all of them original, the Madonna over the altar, and the heads in medallion on each side, come from the old cathedral. Those of the four angels converging in the summit of the dome to support the monogram of Christ, his likeness in medallion, and the similar likenesses of the Apostles, and of six male and six female saints, the figure of the Redeemer with the cross, and the wreath of birds and foliage have all slightly suffered.

This elegant little edifice with its marbles and mosaics is not however the sole survivor of the so called *Tricolle*, a name indicating the group formed by three buildings, the Cathedral, the Archbishops palace, and the Baptistery. Under it lie two chapels, the cippus of a round tower, perhaps medieval, and large fragments of wall.

The Baptistery, as it never fell into disuse, has seen a succession of countless generations, and may have heard the infantile wailing of San Pier Damiano, of San Romualdo, of the Francesca immortalised by Dante. Its foundations, carried down to a depth of over three metres, as also some portions of its walls, belonged to the ancient baths which stood near the Cathedral, more particularly to the thermal chamber known as the *Laconicum*. But its internal beauty, structural as well as decorative, its mosaics representing Apostles, Prophets, altars and thrones supporting crosses, together with its stuccos originally painted in colours, in a word its monumental and historic aspect, dates from the time of Archbishop Neon, that is to say from about the middle of the fifth century.

The conversion of a thermal chamber into a Baptistery may be believed to have taken place spontaneously in the early ages of Christianity. The acceptance of the neophyte, symbolised in the rite of Baptism, required immersion in water. The act, not the place, was in those days the thing looked to. From the banks of rivers the ceremony could be transferred to the Thermae. Special buildings were afterwards assigned to it, or existing buildings turned to religious use. Hence the typical form of the Baptistery, consisting commonly of an octagonal building with a cistern for immersion in the centre.

Of the great edifices which Theodoric caused to be built few remain. His mausoleum, the church dedicated by him to Christ, afterwards rededicated by Archbishop Agnello to Saint Martin, finally receiving the name of Sant'Apollinare Nuovo; the church of San Teodoro which likewise changed its name and also

its external aspect; the Arian Baptistery of which there survives to us the small cupola with its figures of the Apostles, its cross bearing throne, and its central disc representing the baptism of the Saviour.

What we have most to lament is the total disappearance of the Palace which Theodoric completed but did not live to occupy. This was surrounded by porticoes, cased with the most precious marbles and mosaics, and was divided into many spacious apartments. It stood among gardens, and on the east side looked towards the Adriatic. Agnello the historian, mentions a likeness in mosaic work of Theodoric on horseback, armed in mail, with his shield in his left hand, his lance in his right. He also speaks of an equestrian statue of the King in gilt bronze, and though Belisarius had stripped the palace of its Gothic treasures which he carried off to Constantinople, and the Longobards had done immense damage to the building, it still stood admired for its marbles and mosaics down to the year 774, when Charles the Great, with the consent of Pope Adrian I, is said to have removed its finest ornaments to Aix-la Chapelle. A little later, in the time of Leo III, he also carried away the equestrian statue.

The building commonly indicated at the present day as the Palace of Theodoric, is, as may be inferred from the level on which it rests, nothing more than an addition to the original Palace, and is of a period later by several centuries. The true Palace stood more to the east, near the city walls, perhaps leaning upon them. There are many documents, referring to the position of ruins which remained for many ages above ground, to prove this, but even better evidence is afforded by the mosaic pavements which in recent times have been discovered in the gardens behind the church of Sant'Apollinare Nuovo, at a much lower level. The character of the building, itself with its single transverse corridor *(androne)*, its narrow passage *(loggia)* in front, and its two round towers, now in ruin, flanking the lofty doorway, suggests that it was intended for a guard-house (*praesidium*) of the type of so many Roman and medieval gateways. It may with certainty be recognised as the building named by Agnello *Fronte Regia ad Calchi,* or *Calce,* erected by the Exarchs in imitation of an edifice of the same name which stood in front of the Imperial Palace in Constantinople, whence the Exarchs themselves derived their authority.

It may be believed that they, in the early years of the eighth century, thinking themselves insecure in the Palace against the fury of the people overburdened by taxes, or against the growing menace of the Longobards, walled it round so as to convert it into a citadel; and that the building which we now see was its principal entrance and *statio militaris.* The small lower passage may be thought to have been reserved for the sentinels; the chamber behind to have been the guard-room; the chamber above it, reached by two winding stairs within the round towers, the dormitory. From the recessed balcony in front, edicts and laws were proclaimed by sound of trumpet. Behind this building, and a little to the north of it, stood a church de-

dicated to the Saviour, mentioned in a document of the year 1513 as being then in ruins and almost levelled to the ground. In three earlier documents of the years 1161, 1163 and 1207 respectively, reference, is made to the church of *S. Salvatore ad Calcem*, or *in Calce*, as occupying the site indicated.

Now it is to be noted that the building in Constantinople which bore the name *Chalche* (from χαλκος signifying *bronze)*, and was occupied by soldiers, was separated from the Imperial Palace in the same way as the Ravenna building from the Palace of Theodoric, and like it stood near a church dedicated to the Saviour.

But although the building in question cannot truly be regarded as having formed a part of the royal palace, nor as being of the same epoch, it does not thereby lose anything of its great artistic importance. In the small decorative arches, in the form of the *lesene* and of the arches which support the roof are disclosed various elements of Romanesque Architecture, affording a most original monument of a period of transition which the Historian of Art should highly value.

A marvellous edifice is the church first dedicated to the Saviour by Theodoric, consecrated later to Saint Martin, when from the decoration of its roof it took the name of San Martino in Cielo d'oro, and again consecrated in the name it now bears of Sant'Apollinare Nuovo.

Of the original building erected by Theodoric to be the church of his court, and enclosed by him within the ambit of his palace, nothing decorative is seen externally, since both the portico and the *bifora* (window with two lights) are of the Renaissance, while the round bell-tower, shaped like a minaret, and entirely eastern in aspect, probably dates from the ninth century when bells came into general use.

As we enter between the rows of columns said to have been brought from the villa Pinciana in Rome, and contemplate the splendour of the mosaics, the architectural and decorative taste of the artists employed by the Romanised Goth come upon us as a complete surprise.

Above the windows and below the vault of the apse, originally adorned with mosaics like the walls of the nave, was formerly to be read the inscription « *Theodoricus Rex hanc ecclesiam a fundamentis in nomine Domini nostri Jesu Christi fecit* ».

In his scheme of mosaic decoration Theodoric divided both walls of the nave of the church into three zones. In the uppermost zone of the left hand wall are thirteen designs each illustrating a parable, a miracle, or some other incident in the life of Christ. In the middle zone are figured sixteen holy personages, prophets and saints. In the lowest zone we see at one end the city of Classe with its harbour and lighthouses, at the other the Virgin and child seated between Angels.

Similarly on the uppermost zone of the right hand wall are thirteen groups representing incidents in the passion of our Lord, or subsequent to his resurrection. In the middle zone are other sixteen holy personages; while in the lowest zone are

seen at one end the Saviour seated between Angels, at the other the palace of Theodoric with the churches of Ravenna rising behind it.

The mosaics of the uppermost and middle zones of both walls remain almost wholly intact, as do also the designs at the ends of the lowest zones, but in the greater part of the intervening space in these last, the work of Theodoric's artist has been replaced by other work of half a century later.

Under the colonnades of the palace as originally depicted were seated diverse personages of the Gothic Court. Above the curtains added by later artists, vestiges of six heads can be discerned, and traces of three hands are still visible on the columns. The figure of Theodoric on horseback has likewise been removed from the pediment of the palace, and from under the gate of the city another larger seated figure, the outline of which can still be traced. But no trace remains of the mosaics which originally adorned the wide spaces extending between the Saviour and the Palace on the right hand wall, or between the Madonna and the city of Classe on the left hand wall of the nave.

At the present day we see in their, place on the left a long row or procession of virgins, on the right a similar file of martyrs. But these are substituted work of the second half of the 6th century; the original decorations occupying these spaces have been wholly obliterated. From which it may be inferred that these decorations represented either subjects illustrating tenets of the Arian belief, or, more probably, incidents in the life of Theodoric himself. But if so, why should these have been cancelled and others substituted?

Theodoric died execrated by the orthodox church, not so much perhaps for the Arian tenets he professed, as for the cruel persecutions which stained the closing years of his life, more especially the martyrdoms of Boethius, Symmachus, and Pope John I. Consequently, every reference in Art to his person, his triumphs, or his faith, became hateful and was suppressed. The old chronicler Agnello testifies to this when he relates that the Archbishop bearing the same name as himself, about the year 560, reconsecrated this and other churches of the Goths « *Omnes Gothorum ecclesias reconciliavit quae Gothorum temporibus seu regis Theuderici constructae sunt, quae Ariana perfidia et hereticorum secta, doctrina, et crudelitate tenebantur* ». A little before he had mentioned among the churches expurgated (*epurate*) by the Archbishop this church of S. Martin in Cielo d'oro.

The period intervening between Theodoric's death and the Archbishop's accession to the Episcopal throne was a brief one, barely thirty years, but within that short space of time most momentous changes had taken place in the government, in the form of Faith, and in the Art of Ravenna.

The Goths had been vanquished and driven out of Italy. The Byzantines under Belisarius and Narses had entered on possession, bringing with them a new splendour

and new artistic feeling, developed to their fullest extent in the decoration of the churches of San Michele in Africisco, San Vitale, Sant'Apollinare in Classe, and of all the other churches of Ravenna which were completed betwen the years 540 and 547 by Julian the Treasurer.

The difference existing between the mosaic work of Ravenna under the rule of the late western Emperors and of the Goths, and that executed after the reestablishment of the Eastern Empire and the institution of the Exarchs, is clearly seen when studied in their form, feeling, technique, and even in their material substance, and confirms, what we are told by Cassiodorus and by other writers, that Theodoric partly from individual taste, partly from policy, employed Roman Artists. Direct inspection of the work itself is of more importance in this case than any other evidence, and it is surprising to find how long the obvious difference to which I refer has escaped the eyes of the Historian and the Art-critic.

Laying aside, therefore, for the present the study of those other monuments in Ravenna in which traditional Roman forms everywhere prevail, as in the mausoleum of Placidia, in the Baptistery of the Cathedral, and elsewhere, let us limit ourselves wholly to confronting the two styles as they are seen in the church of Sant'Apollinare Nuovo. That portion of its mosaic work which we may call Roman, rejects all ornament, and seems to borrow its forms from statuary. The figures of the Prophets in full face, wrapped in their mantles, with a book or a scroll in their hands, seem true and direct reproductions of statues. The chiaroscuro is scarcely interrupted by the rose in their flesh tints, or the red in the binding of their books. Standing firmly on a ground representing the base in perspective, they vary the pose of their hands and the sweep of their robes in attitudes which are all to be seen in ancient sculptures. The folds of their garments, admirably shaded in varying gradations of tone, reveal with accuracy the forms they cover. Their heads, well set upon strong necks, when viewed closely show an ample scale of tints (as many as fourteen) full of force and daring in the use of purples and violets. The hair curls and clusters in natural curves. The same art is revealed in the designs of the uppermost zones, though as these include groupes of figures and rural back grounds, the colouring is a little more varied, but always without decorative excess, without violent tones ; discreet, harmonious.

Very different methods and artistic ideals are shewn in the two files of figures in the lowest zones already referred to as representing Virgins and Martyrs. The points of junction with the original mosaics are plainly seen and the different quality of the mastic. All care for form seems to be lost in the anxiety to produce decorative effect.

The figures succeed one another without variety as thoungh all were cast in the same mould. The sense of chiaroscuro has almost entirely disappeared. The folds

of the white robes of the Martyrs are indicated by long, dry, angular, unshaded lines, often greatly disfiguring the person; the hands are all alike; the feet heavy, clumsy, sometimes deformed; the hair on the mis-shapen heads resembles the tiny skull-caps worn by priests; the flesh tints have no chromatic variety, but are based on four or five tones at most.

The Virgins opposite doubtless produce a different effect; but not because their forms are better. They surprise and dazzle by the splendour of their robes embroidered with gold and flowers; of their diadems, necklaces, and girdles glittering with gold and gems. The very ground on which they tread is sprinkled with flowers; while the delicate interlacing overhead of the palm branches laden with fruit, heightens the glow of this marvellous, ineffable procession, which from the monotonous repetition of a single figure acquires something of a musical rhythm, a sameness as of a litany, surprising and exalting.

But the beauty is wholly decorative, not of form. It might be said that as with the Roman artists the feeling for form has been inspired by severe, classical sculpture, so with the Byzantines the decorative influence has been imparted in contemplating the gorgeous textures of the East.

The chromatic diversity of the *tesseræ* which enabled the Byzantine to express an infinity of details, serves the Roman artist to model better and to throw into relief.

In the female figures of the uppermost zones we find no luxury of ornament. The lightness of their vestments and transparency of their flesh is attained by the union and fusion of many tints. Whereas in the faces of the Virgins, mouth, eyes, and nose are indicated by outline rather than by shading, so that while for their flesh, two or three tones only suffice to pass from red to white, a hundred vivid colours, and a bountiful profusion of discs of mother of pearl, seem hardly enough to furnish the gems and embroideries of their garments.

We must however recognise that if in design and, so to speak, in substance, the mosaic work of the Roman tradition is more solid and beautiful, the Byzantine with its unrestrained luxury of ornament is more magnificent, and consequently more decorative. Be this as it may, no cloth of gold could spread itself out more superbly than do those mosaics, wherein are depicted the King's palace and the churches of Ravenna, the harbour with its ships and light-houses, the walls and Roman buildings of Classe, the long files of Martyrs and Virgins, the wise Kings of the East following their guiding star, the Madonna and Child, the Redeemer seated between Angels; above these the Prophets and Holy Fathers of the Church; still higher, the small well-filled designs illustrating the life of Christ, his parables and miracles.

The man sick of the palsy takes up his bed and walks; the man possessed with devils has them cast out, when they enter into the herd of swine which rushes down into the sea; the paralytic of Capernaum is let down from the roof to be healed by Christ; Christ sits as judge and divides the sheep from the goats. In this mosaic

the angel on Christ's right hand, who has charge of the sheep, is radiant in robes, flesh-tints, and aureole; the angel on the left who has charge of the goats, is overshadowed, as it were, by a livid, purple light diffused over his whole person. The poor widow of the parable gives her mite. The Pharisee with upraised hands, stands

7. — BACK VIEW OF THEODORIC'S MAUSOLEUM. (Phot. Ricci).

by the Temple gate and thanks God that he is not as other men are; while the publican, with bent head, smites his breast, and prays God to be merciful to him a sinner. Swathed in grave-clothes revealing his wasted frame, Lazarus comes forth from the tomb. The woman of Samaria, in a garment of varying hue, stands by Jacob's well holding in her hands the pitcher of water she has just drawn, while she looks at, and converses with our Saviour. The woman who has suffered from an issue of blood for twelve years, touches the hem of Christ's mantle, and is healed.

The two blind men of Jericho raise their sad faces in anxiety to know whether their sight is to be restored. Whitehaired Peter, and Andrew with rough grey locks, leave their nets to follow Christ and become fishers of men. Christ holds in his hand the five loaves and the two fishes wherewith the multitude is to be fed. In the final group on the left wall of the nave is the figure of a youth presenting baskets to Christ. Archeologists have hazarded many conjectures as to the occasion to which the picture refers. All however have agreed in believing that the figures of Christ and the disciple have been renewed, while that of the youth bending down is ancient, and might possibly form part of a representation of Christ's entry into Jerusalem. Careful examination, however reverses this judgment. The figures of Christ and the disciple are ancient; the youth and the baskets are restorations of last century. These baskets, altered by an ignorant restorer, were the jars containing the water which was changed into wine at the marriage in Cana of Galilee. The bent figure is that of the serving man who is testing the miraculous liquid [1].

On the opposite wall of the church we have the tragic presentment of Christ's last sad days upon earth, during which mere mundane matters fail to receive his attention. His neglected beard grows rough and ragged, revealing, perhaps, the Arian belief that the Son is not of the same divine essence as the Father.

In the first group we have the representation of the last supper. The disciples recline on the *triclinium*. Christ has said that one of them will betray him; some look inquiringly at their master, others cast withering glances at the suspected traitor. In the next group Christ with eleven of his Disciples are seen on the Mount of Olives. The kiss of Judas, whose treachery is expressed in every line of his face and figure. Christ is led off to the judgment seat. He stands before Caiaphas and the Sanhedrim. He foretells that Peter will deny him. Peter denies his Lord. Judas offers back the price of betrayal. Pilate washes his hands. Christ is led to Calvary. The women weep at the sepulchre. Finally, two simple and serene compositions, the Disciples journey to Emmaus, and Christ shows his wounds to doubting Thomas.

Theodoric also desired to give Roman feeling and form to the mausoleum built by him in imitation of those Emperors whose traditions and ideals he sought to continue. Of this edifice the most remarkable portion is the dome, consisting of a single slab of Istrian limestone, which looks as though giants must have placed it there to be a fit covering for a hero of the Nibelungen Lied. But the Roman character of the entire work shows that the spirit of the Teuton had been transformed

[1] Translator's note. This design may, however, be intended to represent the further miracle of twelve baskets of fragments having been gathered after the multitude had been fed.

by contact with Italian culture. The famous monolith, measuring 107 feet in circumference, has been injured by a crack running from the centre to the rim, but without separating it into two parts. Some are of opinion that this injury was caused by lightning, and there is a legend to that effect. According to others it resulted from the settling of the foundation or platform on which the edifice rests. For my own part I think it due to some shock given the stone when it was being put into position.

8. — CHURCH OF S. VITALE AFTER THE RESTORATION OF THE YEAR 1904.

(Phot. Galli).

The legend alluded to is this. It being foretold that Theodoric would die by lightning, he built this mausoleum and roofed it with this huge stone that he might take refuge there whenever a thunder storm threatened. But prophecy had to be fulfilled, and a thunder bolt falling, furrowed and split the block, and striking the head of the King, reduced him to ashes.

This and other similar legends, as that the dead body of the King was carried away by demons from its place of sepulture and thrown down the crater of the Lipari

9. — ANCIENT ENTRANCE INTO THE CHURCH OF S. VITALE. (Phot. Ricci).

volcano, may be taken to have originated in the hatred felt by Orthodox believers against the heretical Goth.

It is however certain that Theodoric was not allowed to rest long in the tomb he had prepared for himself, and in which he may have thought that the royal line of his successors would finally repose. His body was secretly removed by unknown hands and reinterred in the neglected cemetery of Cenceda, under the city walls, where in the year 1854 his bones were thought to have been found. No one of his line, with the possible exception of his grandson Athalaric, was ever laid beside him in his stately tomb. His daughter Amalasuntha, was strangled in an island on the lake

of Bolsena; Thedohad her cousin, her associate in the Kingdom, and her murderer, was himself assassinated as he fled from Witigis whom the Goths had made King in his place. Matasuntha, daughter of Amalasuntha, ended her days a prisoner in Byzantium.

But if in the obscurity of the Middle Ages the vaults of the mausoleum remain empty, if the very bones of the founder are cast forth to avenge the persecu-

10. — CHURCH OF S. VITALE — VAULT OF THE CHOIR. (Phot. Poppi).

tions of his later years, we find in the eleventh century the ideas of classic tradition reappear through the darkness, a faint glimmering heralding the dawn of the renaissance. Here, the citizens of Ravenna gathered together all those sarcophagi in which they believed conspicuous personages, of whatever religion or epoch, to have been entombed. Here, they placed the Roman urn of Lucius Romeius Chresimus, that of Paolo Traversari, that of Traversaria wife of Stephen King of Hungary. The chroniclers even relate that when in the year 1057 the body of Pope Victor II was being conveyed

from Arezzo to Eichstatt in Bavaria, where he had been Bishop, the inhabitants of Ravenna forcibly took possession of it in order to place it in the *Rotonda*, then converted into a kind of Pantheon. That it was regarded as a privileged place of sepulture, is also shown by the expressed desire of leading citizens, throughout the twelfth century, to be laid there after death. But even this result of reviving culture came to an end. Nothing remains of these sepulchres and inscriptions. The mausoleum preserves the name of Theodoric alone. Nor is this to be regretted, since anything that might disturb the historical associations connected with this great prince, would detract from the value of his unique monument, remote, solitary, silent.

11. — CAPITAL IN THE CHURCH OF S. VITALE.

* * *

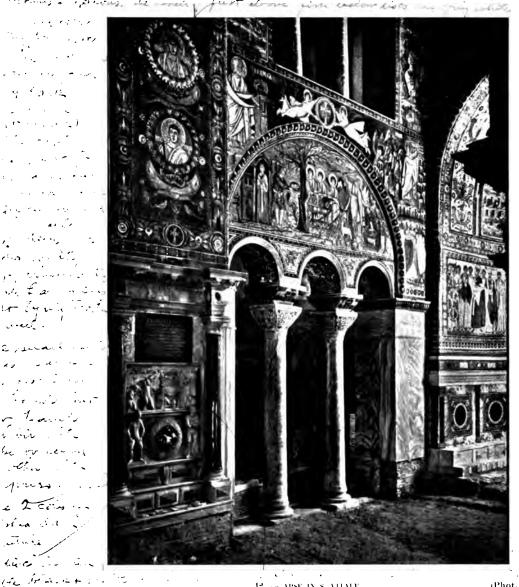
The Dominion of the Goths lasted for seventy years. Then came their struggle with the Eastern Empire in which they had to yield ingloriously first to the arms of Belisarius, afterwards of Narses. Ravenna was retained by the Byzantines as the capital of their possessions in the West, and was even increased in wealth and splendour by subsidies from Justinian and Theodora.

To this period we must assign the completion of the two monuments of the city most celebrated for their grandeur and importance.

The church of S. Vitale, « beautiful as an oriental dream » and « purest glory of Byzantine Art in the West », was completed in the year 547 with the aid of funds supplied by the Emperor and Empress, through Julian the Treasurer. It was consecrated by the Archbishop Maximianus.

In this building Roman tradition and sentiment have almost entirely disappeared, being perceptible only in one or two capitals of the *matroneo* (the gallery set apart for women). The ground plan is no longer that of the Basilica, nor of the Cross, but is developed on the richest lines of Eastern churches, full of curves and picturesque perspectives, like the church of S. Sophia in Constantinople, or that of Saints Nazarius and Celsus, with staircase towers, and with circular chapels converted in the Middle Ages into places of sepulture.

Externally a spacious *pronaos*, approaches slantwise to two sides of the octagonal body of the church, and determines the inclination of the *quadriportico* of which there remains little more than the foundations, as seen in the excavation made in the year 1903. At the ends of the *pronaos* are the staircase towers, and similarly to the right and left of the apse are two chapels, these also circular. The façade

12. — APSE IN S. VITALE. (Phot. Alinari).

displays two windows, each of three lights (*trifore*), perhaps formerly protected under pediments (*timpani*). Internally the great recesses (*nicchie*), with galleries superimposed, replace the severe dignity of straight lines, and parallel aisles. Males and females no longer worship on the floor of the church, separated only by one or two rows of columns. The men remain below and occupy the *loggiate* which surround the space reserved for high dignitaries, and for the soldiers. To the women are assigned the lofty balconies where they may lean over the bronze parapets (*transenne*) as from the boxes of a theatre. The sumptuous richness of the female dresses and ornaments, blazing with purple and gold, must have harmonised well with the splendour of the

mosaic designs, presenting an unique, regal spectacle such as only the most fervid imagination can revive.

The capitals of the columns are no longer restricted to variations of the predominant Corinthian order, but for the most part assume the forms of plaited baskets, as though for the conventional imitation of natural plants, the graceful art of the child who weaves osiers and twines evergreens were to be substituted, not as a temporary decoration for altar or tomb, but in the enduring structure of the temple itself.

If the mosaics breathe no longer the same classic sentiment as those which adorn the mausoleum of Placidia, the Baptistery, and, in part, the church of S. Apollinare Nuovo, they nevertheless surpass all the others in wealth of design, in rich, and truly oriental colouring, as well as in archeological, historical, and religious interest. In the opinion of some writers they express in their complicity a theory of Christian doctrine opposed to the heretical views of Eutychus, and above all, a defence of the Dyophysite lucubrations of Justinian. According to others the Redeemer seated

13. — S. APOLLINARE IN CLASSE. (Phot. Ricci).

14. — S. APOLLINARE IN CLASSE. (Phot. Ricci).

on the globe symbolises Divine power; the sacrifices of Abel, Melchisedec, and Abraham symbolise the sacrifice of the Cross; the Evangelists and the Prophets Isaiah and Jeremiah, the harmony between the Old Testament and the New.

The vault of the Presbytery is adorned with ornaments, flowers, leaves, fruits, beasts, and birds, with a wealth of vivid colouring such as we see in some superb Persian tissue. On the walls we have the story of Moses who leads the flocks of his father-in-law Jethro the Priest of Midian through the green pastures of the hills; takes his shoes off his feet while the bush burns in clouds of flame; receives the tables of the law on Mount Sinai while the people murmur below. In the two great lateral lunettes are seen the *sacrifices*; that of Abel who holds up the lamb to God; that of Melchisedec who offers bread and wine; that of Abraham whose knife is raised to slay his son. Three Angels seated under the shade of an oak, at a rustic table which Abraham has spread for them, predict for him the birth of a son, while Sarah from her tent laughs at the prophecy with malicious incredulity. Round these are

the Evangelists with their symbols, the Prophets Jeremiah and Elias, Angels, vigorous vineshoots twisted in spirals, and, in the royal subarch, the Redeemer, the Apostles, and S.S. Gervasius and Protasius the two sons of San Vitale. The brilliant light, the freshness of the colours, the blaze of gold are intensified under the vault of the apse, which seems to kindle into flames behind the altar of precious alabaster, and over the rich intarsia of marbles, wherein enamels and mother-of-pearl sing in high clear notes above the subdued harmony of porphyries and serpentines. The apse opens with garlands of flowers, birds and cornucopias; under the dome, seated upon a celestial globe, and between two radiant angels, is seen the Redeemer, figured beardless and in the flower of youth, holding out the Martyr's crown to San Vitale the titular Saint of the Church of which the Archbishop Ecclesius presents a model.

The Emperor Justinian, clad in purple and crowned with the Imperial diadem, offers gold in a large basin for the construction of the temple. Julian the Treasurer is on his right; another minister and soldiers follow. To the left is Maximianus in episcopal robes, holding a cross, while two priests with book and thurible, are shewn in the act of consecrating the church.

The Empress Theodora and the ladies of her Court look down from the opposite

15. — CENTRAL ALTAR IN S. APOLLINARE IN CLASSE.

wall. In this sacred edifice we have the effigy of the woman raised by Justinian from the lowest degradation to share with him the dignity and splendour of the Imperial throne. Her tall, lean figure, and big, round eyes well express the bold and passionate temperament which accords with her history, and had so triumphant a success in a corrupt age and society.

16. — S. APOLLINARE IN CLASSE — BALDACCHINO OF S. ELEUCADIUS — IX CENT. (Phot. Ricci).

In these mosaics both the sentiment and the execution are most noteworthy. The faces preserve typical traits which leave no doubt that they are likenesses.

The embroidered robes, the jewels and other ornaments, the mode of dressing the hair, are all studied with extreme care, almost as though it had been expressly desired to give to the West a true and lively idea of the luxurious magnificence of the Byzantine Court. These portraits are therefore of signal value to the archeologist

for the information they afford as to the costume worne by Imperial and other important personages at an interesting epoch in the history of Art.

While the church of San Vitale was being constructed after a Byzantine or Oriental type, another church dedicated to Sant'Apollinare, the Apostle of the Emilian Province, had been begun near the walls of Classe on the model of the Roman Basilica. This too was built by Julian the Treasurer by desire of the Archbishop Ursicinus, and was consecrated by Maximianus. At the present day the exterior is seen to have suffered much from the winds which come raging from the sea, the exhalations of the pestilential rice-fields which surround it, and from the frost and snows which for long months sap its foundations. But no one who feels the mysterious fascination of what has once been great and living, will look without emotion on this sad, solitary, interminable plain, furrowed by sluggish streams and canals covered with the flowers and broad leaves of the water lily, on those wide stretches of swamp reflecting the colours of the sky, and flaming at sunset with dense crimson vapours, on those dark clods which hide the ruins of Classe, where the plough-share strikes against the buried walls, and cleaves the pavement of ruined temples.

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The solemn charm of the interior of the church makes amends for its somewhat melancholy exterior and surroundings. Two rows each of twelve shining columns separate a vast nave from its side aisles, in which are preserved eight marble sarcophagi, four in each aisle. In the centre of the nave stands the altar of S. Eleucadius. At the further end is the apse adorned with an enchanting enamel of mosaics. High up in the vault, and enclosed in a coronet resplendent with numberless golden stars on a back ground of deepest azure, is a great jewelled cross, and in the centre of the cross a circlet, in which is represented the Transfiguration of Christ on Mount Tabor. From the apex of the vault, the hand of the Eternal Father points through clouds to the effigy of the Redeemer. To the right and left of the coronet Moses and Elias stand in adoration. Below them are three lambs symbolising the Apostles, Peter, James, and John who were present when the Saviour was transfigured. Still lower is a green meadow dotted with cypresses, olives, pine-trees, birds, and flowers, in which stands Sant'Apollinare robed in the ancient chasuble (*pianeta*) and the episcopal mantle (*pallium*). To his right and left are seen twelve sheep, symbols of the faithful, to whom he is preaching.

At the present day this is all that remains of the original decoration of the Church, for the portraits of the Archbishops Ursicinus, Ursus, Severus, and Ecclesius placed between the windows, and the two lateral pictures, clearly betray the decadency of the later and ruder style of the close of the seventh century. In fact while the

three sacrifices of Abel, Melchisedec, and Abraham form the subject of one of these pictures, the other represents Constantinus IV, surnamed the Bearded (*Pogonatus*), along with his brothers Heraclius and Tiberius, granting privileges for the Church of Ravenna to Archbishop Reparatus, which took place between the years 671 and 677.

The marbles which covered the lower portion of the side walls of the building were carried off by Sigismund Malatesta, Lord of Rimini, to be used in adorning his admirable church of San Francesco. Nevertheless, the general aspect of the interior, from the sobriety and dignity of its lines, preserves a sumptuous richness, the marbles which remain, and the mosaics of the apse, irradiating those places which have suffered most, and veiling its deepest wounds.

17. — SEPULCHRE OF S. LIBERIUS. (Phot. Ricci).

To this period of the History of Ravenna has been attributed one of the most magnificent and important ivories known, namely the chair commonly spoken of as the throne of S. Maximianus, which is preserved in the sacristy of the Cathedral. The first to call attention to it, and to illustrate it with dissertations and drawings, was Benedetto Bacchini in his edition of the *Liber Pontificalis* of Agnello. Bacchini interpreted the monogram in front as reading « *Maximianus Episcopus* » and the conjecture was so apt that no one ventured to dispute it, and from his time till now it has always been believed that this was the chair of Maximianus Archbishop of Ravenna. But Agnello, who in the ninth century wrote the life of this Archbishop at great length, and left a record of the artistic treasures of the Ravenna churches, makes no mention of it. Nor have we any notice of its existence in Ravenna before the year 1000. The few persons who after that date down to the time of Bacchini refer to it, do so very briefly, and never connect it with the name of Maximianus.

18. — SEPULCHRE OF THE IV CENTURY — CHURCH OF S. FRANCESCO. (Phot. Ricci).

The generally accepted belief, perhaps also the nerves of some archeologists, will receive a shock when it is known that the so called chair of S. Maximianus was brought to Ravenna in the year 1001, four centuries and a half later than the date of Maximianus, and consequently cannot have belonged to him. As to this we have certain information from the agent who conveyed it to its destination. In his Venetian Chronicle, of which at least three editions have been printed, and the authenticity of which is not disputed, John the Deacon records: « At this time (December 1001) « the Emperor Otto III, sent through John the Deacon to Doge Pietro II Orseolo, « two Imperial golden ornaments of marvellous workmanship, one from Pavia, the « other from Ravenna. In return for which the Doge sent to Otto at Ravenna a chair « superbly carved in panels of ivory, which Otto, accepting with extreme delight, left « in that city to be there preserved ».

19. — SEPULCHRE OF THE VI CENTURY — S. APOLLINARE IN CLASSE. (Phot. Ricci).

As to the interpretation of the monogram it were needless to say more. It is evident that Bacchini explained it as he did, on a foregone belief that the chair had always been in Ravenna, and from the first had belonged to the Cathedral. But in any case, even accepting his reading of the monogram, we must look for a Maximianus bishop of another city than Ravenna, as has already been attempted by indicating a Maximianus bishop of Constantinople in the fifth century. How far the problem is thus solved may be doubted. The chair seems to be entirely of Oriental workmanship, whether of Byzantium, Antioch, or Alexandria, each of which origins has been suggested. Formed of ivory panels carved in relief it displays in front S. John the Baptist with the four Evangelists. On the sides ten smaller reliefs tell the story of Joseph, then familiar throughout the East. Of sixteen panels which formed the back representing incidents in the life of Christ only seven are now in place.

Nor is this admirable chair the only precious relic preserved in the Cathedral. Another treasure is the cross which is named the cross of Sant'Agnello, though some think it a work rather of the eleventh century than of the time of Agnello, who was Archbishop a little later than the middle of the sixth. It is of silver and displays forty images of Saints, twenty on the front and twenty on the back, though only twelve

20. — PRESUMED PORTRAITS OF DANTE AND GUIDO DA POLENTA — FRESCO IN S. MARIA IN PORTO FUORI.
(Phot. Ricci).

21. — PRESUMED PORTRAITS OF CHIARA AND FRANCESCA DA POLENTA — FRESCO IN S. MARIA IN PORTO FUORI.
(Phot. Ricci).

of the whole number are original. In the centre of the cross are images of the Virgin on one side and of the Redeemer on the other, the latter restored in the sixteenth century. In addition to the above the Cathedral has a collection of *transenne;* fragments of reading desks (*amboni*): a purple chasuble (*pianeta*) embroidered in gold with eaglets and crescents, probably a work of the ninth century: a second silver cross the workmanship of the goldsmith Andrea (1366): a Paschal cycle or calendar for finding Easter from the year 532 to 626.

The sight of these relics will not lessen our regret that the ancient Cathedral with its five naves should have been demolished in the year 1733 to be replaced by a modern church, and that a senseless architect should then have allowed the mosaics of the apse, a work of the twelfth century, to be torn down, and old capitals and columns to be sliced up in order to make the pavement of the new edifice; so that now of that grand and venerable centre of monumental buildings known by the name *Tricolle* nothing remains but some fragments of wall, the Baptistery, and, within the Archbishop's Palace near the *Sala Lapidaria,* the little chapel of San Pier Crisologo.

With the close of the reign of Justinian ceases the growth of Ravenna; with the Exarchs begins its decay; with the Longobards and Franks follow its plunder and ruin. Classe and Cesarea are razed to the ground; the buildings within the city itself are despoiled of their choicest ornaments. Not even the tombs inspire respect. Destruction spreads to the mausoleums rising like temples, to the marble sarcophagi shining white among the leaves and flowers of the grave-yards, or sheltered under the porticos of the churches. Cassiodorus writing of these sarcophagi to the sculptor Danieli speaks of their great number and importance in the days of Theodoric. Even now, after so many vicissitudes and disasters, after so many of them have been destroyed by outrage, sawn asunder to make paving stones, carried away to distant cemeteries, churches, museums, or public squares, after so many have been buried under ruins or under alluvial deposits, Ravenna can still count more than sixty of them, while in the work of excavation others are continually being disinterred. They are rarely without ornament consisting of symbols, monograms, architectural designs, more frequently reliefs of the Saviour and his Disciples in whose forms, though somewhat limp and uncouth, there is still continued the austere and grandiose dignity of Roman Art.

But if, as the Medieval shadow spreads, and the splendour of royal Ravenna is obscured, so that she has already forgotten, or mourns over her title of « *Felix* », the importance of her history does not diminish. The more we study the ages which intervene between the death of Justinian and that of the Emperor Frederick II, the greater it grows, since if Ravenna is no longer the capital of an Empire, she is still seen to be a leader in the history of thought and culture.

Her Archbishops, who under the protection of the Court, assume the title of *Pontifices*, and enjoy exceptional privileges and independence, endure with impatience the growing ecclesiastical power of Rome, and justify their displeasure with subtle theological disquisitions, being the first to initiate the series of schisms: and when they themselves supply successors to the chair of S. Peter, these are either learned and profound like Sylvester, accounted a magician for his scientific attainments, or else devotees of a truly Byzantine luxury, as was Giovanni, who might seem to have given rise to the singular myth of a female Pope.

About the year 1000, in reaction, as it were, from this stormy and contentious life, and in penitence for rebellion against the representatives of the Christian faith in Rome, Ravenna gives to the world and to Religion the great mystics, the great founders of monasteries, the forerunners in spiritual activity of Saint Francis and Saint Domenick.

S. Romualdo is a son of Ravenna. In his youth he sees his father slay one of his kinsmen, and suffers in consequence such fear and anguish that he retires into the abbey of Classe.

Robed in the Benedictine habit, he hurries to Venice to strengthen his faith under the hermit Marino; thence passes into Spain, where he founds monasteries, teaches hundreds of disciples, and sends them forth to evangelise the north. When one of them is murdered in Russia, he hastens thither with four and twenty companions, eager for martyrdom. He returns to Italy where he founds more than a hundred convents, among them the famous convent of Camaldoli.

22. — TOWER OF THE CITY. (Phot. Ricci).

Another son of Ravenna is San Pier Damiano, the first theologian and diplomatist of his time. His brother recognises in him from early youth a penetrating and loving soul, and removes him from the country where he is tending herds in solitude. Receiving instruction, he embraces the religious life, and withdraws to the monastery of Fonte Avellana on the slopes of Monte Catria, where, by his austere asceticism, he gains the favour of Pope Leo IX. From Avellana he removes to Pomposa, whence he sets forth to found hermitages and convents in many other places. The Emperor Henry III, and several Popes seek his advice and aid in synods and

embassies in Germany. He contends with Antipopes and heretics, but feels again the fascination of the cloister, whither he returns content to lead a life of contemplation.

Still another of Ravenna's sons is Pietro degli Onesti, self named « *Il peccatore* » who forsaking all earthly delights, and renouncing his father's wealth, founds the church of Santa Maria in Porto, « the house of our Lady on the Adrian shore » whither the Angels bring over sea the image of the Virgin, to look down for centuries on numberless pilgrims, some of them adorned with the Papal tiara, others with the Imperial diadem. Here the solitary church stands to this day, made famous by the verses of Dante, and by its admirable frescoes by Romagnole artists of the school of Giotto. Backed by its singular campanile it towers over the wast plain as it subsides into the sea, like a pyramid on the edge of the desert.

23. — HOUSE OF GUIDO NOVELLO DA POLENTA.
(Phot. Ricci).

The road leading to it runs for some distance alongside a canal bordered by tall poplars, ranged in lines like the pillars of a basilica. The road itself, always deserted, and the country around hushed in silence, allow the traveller to hear the murmur of the sea and the warbling of birds, and prepare his mind for the impression created by the home in which Pietro dwelt, and by the charm of its frescoes, in which history, legend, and religious faith combine in a mysterious harmony, breathing the sighs of those who suffer, and the hosannahs of those who mount to heaven.

In these frescoes are recorded the lives of Saint John, and of the Virgin Mother who is born, ascends the stairs of the Temple, and dies surrounded by Angels and Apostles. Close by we see the torments suffered by Pope John, cast into prison by Theodoric to perish of hunger. Here too is the Saviour, who sups with the Disciples at Emmaus, and shows his wound to Saint Thomas. Further on are two portrait groups, in one of which it has been sought to identify likenesses of Dante Alighieri and Guido Novello da Polenta, in the other likenesses of Chiara the nun, and of the Francesca immortalised by poets. Francesca, indeed, is here, beautiful, serene, with the eyes of a dove. Her hands rest on the parapet of the rampart as though she were about

to lean over to look at Paolo, whom, as the tale is told by Boccaccio, she has been tricked into believing to be her future husband.

The same Romagnole artists decorated also the apse of the church, built by Santa Chiara about the middle of the thirteenth century, and bearing her name.

24. — ENTRANCE DOOR TO THE CHURCH OF S. JOHN THE EVANGELIST. (Phot. Ricci).

Chiara daughter of Geremia da Polenta, devout, pious, mystical, of a nature most remote from that of Francesca and Samaritana, had passed her childhood in sadness and misfortune; in her girlhood she lost her mother; later, her father came to a tragic end.

She and the other mystics of Ravenna, mentioned above and celebrated in the sublime cantos of the Divine Comedy as founders of cloisters wont to yield

25. — VENETIAN COLUMNS IN THE PIAZZA MAGGIORE. (Phot. Ricci).

bountiful harvests to heaven, make amends by their insuperable faith and self sacrifice for the outrages of the schismatics who preceded them. Nor was the land wherein they were born and reared without an influence on these her children; that land fertile in profound associations and solemn memories, and rich in monuments every one of which marks the close of a power and of a pride; a land, as was said by Boccaccio, bathed in the blood of martyrs.

Then follows a period of popular government. As a Guelf Republic, Ravenna wages stubborn war against ambitious Venice, who presently strips her of everything, commerce, wealth, power, and splendour. Still she continues to shed rays of Classic refinement, revealing herself, as it were by tradition, in certain forms of Art peculiar to herself, and in her literature. Her University, moreover, survives to give birth to the more fortunate and more renowned school of Bologna.

Very soon the Republic is torn by internal feuds between the Guelf family of

the Traversari, and the Ubertini, Mainardi, and Dusdei, partizans of the Imperial faction. The Traversari, celebrated by Dante and by the Provençal poets for their courtesy, for a time prevail. By and by we find Paolo Traversari contending with the Emperor Frederick II, and the city, restored to the church, changing its governors, who are chosen, now by the Court of Rome, now by the Emperor. Amid this uncertainty the power of the Polenta family, who introduce new forms of Government, is always increasing, until, in the beginning of the fourteenth century, they become absolute lords of the city.

An unhappy and violent family, inglorious for almost all who belong to it. More than one fratricide stains its annals. Its men are cut-throats rather than

26. — FLAMBERTI — SARCOPHAGUS OF LUFFO NUMAI IN THE CHURCH OF S. FRANCESCO.
(Phot. Gavioli).

captains: its women, like Francesca and Samaritana, are fatal and foredoomed. Guido *vecchio* is distinguished from the rest, only by his warlike skill and political craft; but Guido Novello, for culture and sweetness of disposition, seems like a delicate flower amid the rough trunks and undergrowth of a weird forest. His refined courtesy, and love of art and poetry, obtain for his family and for Ravenna the glory of seeing

27. — STREET TOWARDS THE TOWER. (Phot. Alinari).

Giotto paint, of extending hospitality to Dante Alighieri, of securing him such peace and safety as enable him to complete his immortal poem, and finally of laying his remains in the sepulchral chapel of Braccioforte, close to the church of San Francesco, where at this day the tombs of Ostasio da Polenta, Padre Enrico Alfieri, Luffo Numai, nany others, are protected by the sanctity of the little brother of Assisi.

The living spirit of faith which the mystics of the eleventh century dr

the associations of the place, the pervading tradition of bygone dynasties and buried Kings, the tombs wherein had lain the latest of the Caesars, might well stimulate the genius of Dante to its ultimate efforts.

Here, in Ravenna, where ended that Monarchy, which, in the interest of humanity torn by ceaseless wars and divisions, he had sought to recall in a grander and more comprehensive form, sleeps Dante Alighieri.

At a later period, when the line of Polenta, banished to the island of Candia, comes to a miserable end, the prudent and sagacious government of Venice takes Ravenna under her wing, revives the tottering and time worn city, and adorns it with new buildings, with the Rocca, with the Piazza Maggiore, to which she transports the columns and capitals of S. Andrea of the Goths, at that time demolished, and with the two pillars sculptured by Pietro Lombardi, to whom we also owe the relief of Dante placed above his tomb, and, as some surmise, the architecture of the cloisters and loggia of the monastery of the *Portuensi* [1], who leaving their unhealthy and insecure abbey outside the city, erected another within, bearing the same name, an example followed by the *Classensi* [2] at a later date. The Venetian rule lasted down to the year 1509, and preserved the city from the ambition and craft of Cesare Borgia, who had made himself Lord of almost the whole of Romagna.

The one man among Ravenna's citizens who was willing to aid the fierce and resolute son of Pope Alexander VI in carrying out his scheme of conquest, instead of fame and fortune, reaped only an untimely and tragic death. Guidarello Guidarelli « dear at once to Mars and to Minerva » as his epitaph proclaims him, was murdered at Imola in the night, through the treachery, as it would seem, of Paolo Orsini. His body was carried to Ravenna, where a son of Lombardi carved the statue in armour recumbent on his tomb, now preserved in the Accademia delle Belle Arti. His face seems still to wear an expression of suffering, indicating his violent death. The mouth is half open, the eyes are heavily closed as in an effort to end an intolerable anguish. The hands press to his breast the sword that was to have made him famous. This is the greatest work of the Renaissance left in Ravenna, and one of the most pathetic of that tempestuous historic period.

28. — CATHEDRAL.

Several other sculptors were at this time living in Ravenna, but all or nearly all of them came from other parts of Italy, from Venice, from Tuscany, but

[1] *Portuensi.* The monks of Sta. Maria in Porto.
[2] *Classensi.* The monks of S. Apollinare in Classe.

chiefly from Lombardy. Among these last was Flamberti, who carved the tomb of Luffo Numai. Mention, is also made of a certain Giacomello Baldini of Ravenna, but only as the record of a name, while of Severo, born in Ravenna and bred in the school of the Lombardi, no work can be traced in his native city, and to judge of his merit we must seek for a statue of his in Padua. Similarly, Marco Dente the engraver, flourished far from the land of his birth.

Painting, never without importance even in the darkest ages, has left considerable works in Ravenna of the fourteenth century, but this with the assistance first of Giotto, and then of artists of his school from Faenza and Rimini.

We find, indeed, at this time names mentioned of painters belonging to Ravenna, but without any clue to their works, and perhaps Giovanni da Cicolino, if we can attach significance to his obtaining employment in Bologna, was the only one of them who rose above mediocrity. The artists who obtain mention in the fifteenth century are likewise mostly foreigners; so that to meet with a painter of eminence, and at the same time a citizen of Ravenna, we must wait for Nicolò Rondinelli. Trained in the school of Giovanni Bellini, he imitated his master's forms and colouring, and painted in Venice, and Forlì, as well as in his native city. After him we find Francesco Zaganelli, named of Cotignola, whither he migrated after the death of his brother Bernardino. An unequal artist, he unites characteristics of the schools of Ferrara and Forlì, not without a suggestion of Venetian influence derived through Rondinelli. He did much refined and conscientious work along with his brother, but left alone, he let himself be carried away by his impatient temper, and began to show carelessness and haste. After him came Luca Longhi a delicate designer and excellent portrait-painter, but lacking in fibre and originality. Vasari well describes him as « a good natured man, quiet, studious, assiduous, painstaking, and of fine taste ». His daughter Barbara and his son Francesco inherited his talent, but in an inferior degree. Of other painters who followed later it is unnecessary to speak. We may record the names of Ingoli, Barbiani, and Anziani.

When Ravenna was restored by treaty to Pope Julius II, it was still in so flourishing a condition as to be recognised as the capital of Emilia and the Exarchate, holding under its jurisdiction nine cities, and more than a hundred other possessions in towns, castles, and baronial estates. But it soon fell into a melancholy decay, for after the celebrated battle of 1512, the unhappy city, sacked and burned by the ferocious soldiery, partitioned and oppressed by needy nobles, lost her inhabitants, industries, security, and with them her prosperity, wealth, and prestige, which neither the energy of an able governor like Guicciardini, nor the universal peace proclaimed in the year 1563, nor the changes brought about by the French Revolution were able to restore.

In the course of the long period during which Ravenna was a papal city, many of

her ancient churches were meddled with and transformed; among others the Church of Santo Spirito in 1627, Santa Maria Maggiore in 1671, San Giovanni Battista in 1684, San Domenico in 1703, San Giovanni Evangelista in 1747, SS. Giovanni e Paolo in 1758, San Vittore in 1763. More necessary works, however, were not neglected,

29. — PINETA OF CLASSE. (Phot. Ricci).

and first of all the diversion of the streams which from time to time flooded the city; next the strengthening of the city walls, and the construction of new gates on the model of triumphal arches.

Several great churches, the Cathedral for instance, and imposing façades, like that of Santa Maria in Porto, were also built, as were likewise stately palaces, among

which are to be noted those of the Spreti, Rasponi, Rasponi dalle Teste, Borghi, Baronio, Rota, Gamba, Guiccioli, and Gargantini.

The best architects of Ravenna during this period were Luca Danesi, Pietro Grossi, Camillo Morigia, and Guglielmo Zumaglini. But the matter most attended to was the extension of the churches and monasteries, which were enlarged with elegant and spacious cloisters, more especially those of San Vitale and those of Classe, in the larger of which last is now to be found the National Museum, of singular importance for its collection of objects of Byzantine and Medieval Art.

30. — FLORENTINE SCHOOL — SCENE IN THE LEGEND OF NASTAGIO DEGLI ONESTI.

* * *

As a fitting background to this pageant of history and monuments, there extends along the sea coast the celebrated *pineta*, a vast, ancient, and delightful forest. That Classe was reared by the Romans as the station wherein to build and repair the ships of the Adriatic fleet, suggests the possibility that even in those early days the pine wood spread itself densely over a wide space.

History records that here Paulus brother of Orestes was slain in 476, and that here, a few years later, Theodoric encamped while besieging Odoacer shut up in Ravenna. The forest constantly renews itself on the sands which the sea lays bare as

it retires. It has received homage both in prose and verse from the most celebrated writers. Byron tells how sweetly the vesper bells came to him as he strayed through the scented glades of the forest near the ancient city. Dryden sees once more the spectral shapes which Boccaccio beheld in dream, Dante draws from it inspiration for his description of the Earthly Paradise. The stems rise tall and strong, often ranged in file like the pillars of a basilica, then spread their branches till they meet aloft in broad roofs of shade, through which descends a light mild and serene. Below, junipers and briars seem to rejoice in the protection of the pines, and run riot with their branches on the earth covered with delicate mosses and lichens.

31. — FISHERS' HUT.

The dense, dark foliage of the pine trees never suffers the wind to rage through their mysterious aisles, but so tempers it that, like the light, it comes to the wayfarer softened and subdued. When the Scirocco blows, the boughs bend almost imperceptibly before it towards the west with a gentle murmur and tremulous rhythmical movement peculiar to the pine, so that little birds fearing no agitation of leaves or rocking of branches sing on undisturbed. And Dante:

Un'aura dolce, senza mutamento
Avere in sè, mi fería per la fronte
Non di più colpo che soave vento;

Per cui le fronde, tremolando pronte,
Tutte quante piegavano alla parte
U' la prim'ombra gitta il santo monte;

Non però dal lor esser dritto sparte
Tanto che gli augelletti per le cime
Lasciasser d'operare ogni lor arte;

Ma con piena letizia l'ôre prime
Cantando, ricevièno intra le foglie
Che tenevan bordone alle sue rime,

Here the Poet recalling to mind, or having had in his mind all along, that an accompaniment such as he describes is to be heard in the *pineta* of Classe, continues:

Tal, qual di ramo in ramo si raccoglie
Per la pineta, in sul lito di Chiassi,
Quand'Eolo Scirocco fuor discioglie [1].

He then resumes his description. Under the overarching boughs of this ancient forest, sluggish streams, at no great distance from one another, glide silently to the sea. Upon their banks, and under their dark but most limpid water, grow long weeds floating with the current. As the *pineta* stands to the south of Ravenna the streams met in passing from the city to the forest, flow to the left, that is to say, to the East, and the Adriatic. Dante notes this and says:

Ed ecco più andar mi tolse un rio
Che in ver sinistra con sue picciol'onde
Piegava l'erba che in sua ripa uscio [2].

* * *

Boccaccio's tale, while taking its origin from earlier traditions, by its selection of the forest of Ravenna as its scene, seems to sum up or rather to symbolise a marked feature in the history of the city: the Love Drama.

[1] Dante Purg. XXVIII. 7-21.

A gentle air, unchanging in its course
Stealing upon me, smote me on the brow
No heavier stroke than of a summer wind,
Whereat the branches, lightly tremulous,
Obedient bent them downward to the side
Where first the Sacred Hill its shadow casts;
Yet not so far from being upright swayed
As that the little birds which perched on them
Should cease to practise all their vocal arts;
But, in pure ecstasy, the hours of prime
Welcomed with warblings, sheltered amid leaves
Sounding, in concert with their treble notes,
Deep music such as runs from branch to branch
Through the pine forest on the shore of Classe,
When Eolus lets loose Scirocco.

[2] Dante Purg. XXVIII. 25-27.

When lo! my steps are hindered by a stream
That to the left hand with its tiny waves
Bends the long weeds that grow upon its banks.

Nastagio degli Onesti loves a daugther of Paolo Traversari, who, vain of her beauty and haughty from her high descent, shows herself, cold, harsh, and cruel. His first impulse is to kill himself. But afterwards, feigning to go on a long journey, he repairs to Classe, where he abandons himself to an ignoble life of feasting and revelry, yet cannot thus drown his passion. Remorse follows on his wild excesses. Wandering one day in the depths of the forest, he hears a sudden rustling of leaves and shrieks of horror. He turns. A woman of surpassing beauty, naked, and with streaming hair, runs towards him praying for help. But two fierce hounds rush upon her and rend her flesh. A black knight rides up on a sable steed and shouts to Nastagio: « Stand off, for with the sword wherewith I slew myself must I give this wretch the martyrdom she inflicted on me, deriding my love and my despair ». So saying he dismounts, and rushing upon her, while the hounds hold her, cuts open her breast and tears out her heart, which he casts to be devoured by the savage beasts. But the wounds heal by magic, the heart is renewed, and the phantom chase begins afresh.

This weird persecution, this martyrdom of love, the heart that renews itself, the knight who pursues, constantly reappear in the history of Ravenna.

Attila seeking to win Honoria, shatters the peace of the Roman Empire: Eugenius, her chamberlain, is loved by her, and her love brings him death. The wounds close, the wicked heart beats again in another; Rosamund bribes Almachild to slay her husband Alboinus. Together the guilty pair seek refuge in Ravenna where she poisons him, and he her. New passions develope and new tragedies. The murder of his brother by Gianciotto Malatesta brought about by Francesca da Polenta. The downfall of Antonio della Scala, who for the sake of Samaritana, a marvel for beauty but a monster of wickedness, overturns the power and glory of his house. Lastly, Byron, mad with passion, pursues the Guiccioli, and loading his distempered soul with other pangs, leaves all to meet his death in Greece.

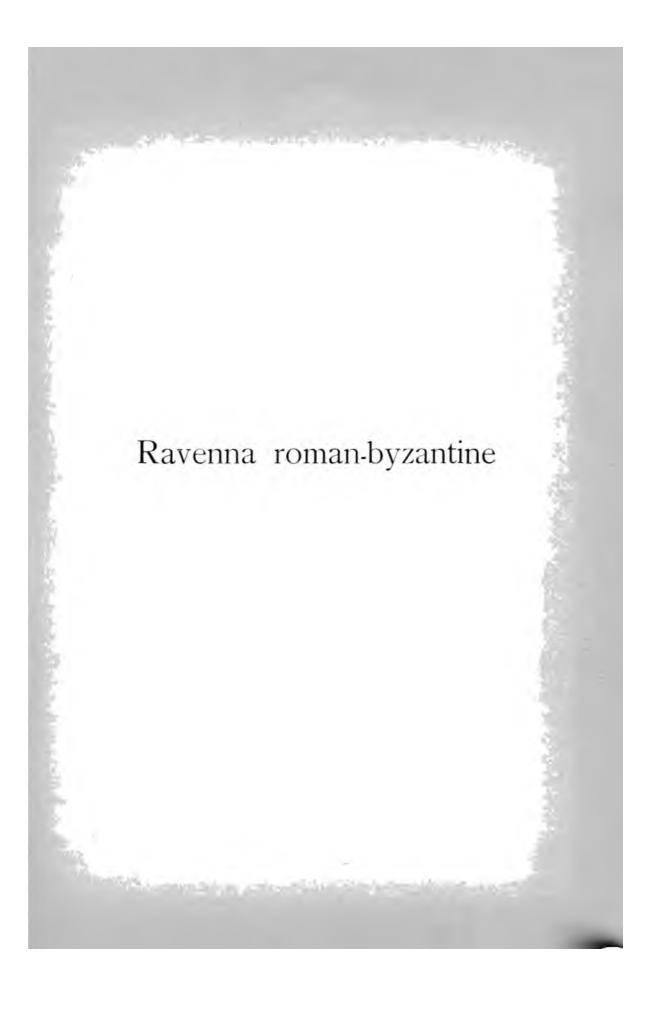
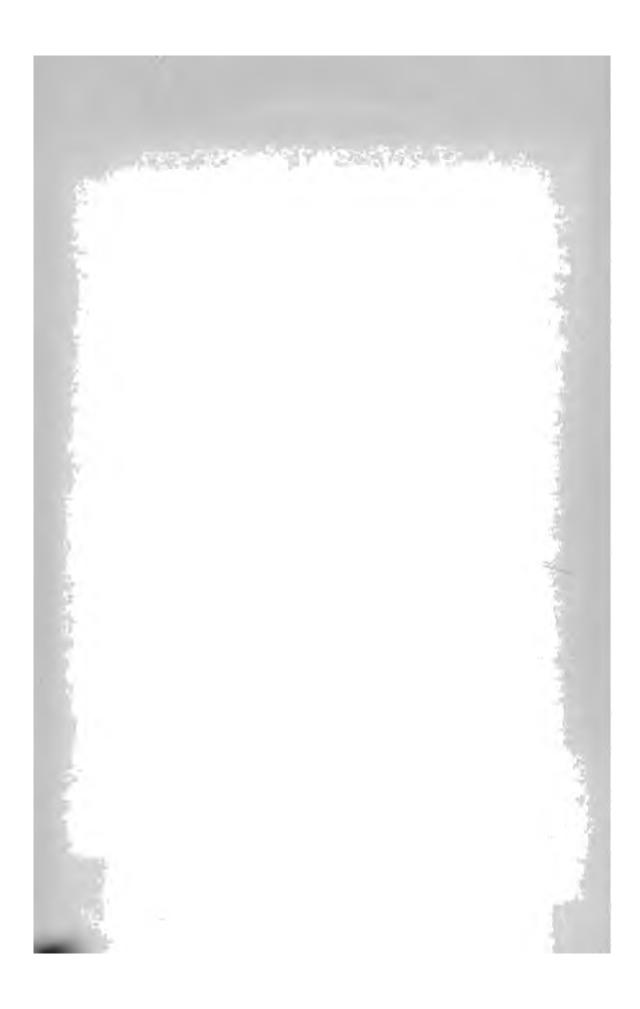
A city historically great and fatal, nay the very charnel-house of history, whither destiny sends great achievements and lofty personages to decay and oblivion. Here the Caesars, the Roman Empire, Roman Captains, Barbarian Kings, the reign of the Herulians, of the Goths, of the Exarchs, all pass away. And when its importance seems to wane, lo! Dante Alighieri is here to complete the greatest of his poems, and to die.

Once again it might seem that silence and oblivion close for ever round her ruined walls. But still she connects herself with great names and notable events. Cardinal Bessarion, the perfect flower of Humanist culture, is brought to die in Ravenna. Francesco Maria della Rovere slays in her streets the infamous Cardinal of Pavia, Francesco Alidosio. Hither come the armies of Julius II, of Ferdinand of Spain, of Louis of France, of Alfonso d'Este, and Gaston de Foix receives his death wound in the great battle which reimposes a term of foreign rule. Nor can the epic of the *Risorgimento*, develope itself without new and memorable episodes being reserved for Ravenna.

Here Garibaldi's astonishing retreat from Rome terminates; amid endless dangers the hero's life is preserved, but Anita, worn out by grief and hardships, dies in his arms.

Then all sinks back into the wonted silence. But the silence of Ravenna is ever full of mystery and expectation. At sunset when the city reddens far off over the expanse of land and water, and phantomlike vapours rise around her from the steaming soil, when bells sound softly from her towers, and sea and forest join in subdued murmurings, the soul is moved by a strange and vague longing to anticipate the future. We think of her past, of the fatality that must have her renowned and famous in every age; and feel that her history in not yet closed.

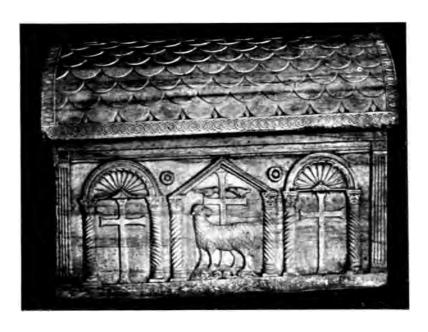
32. — MUSEUM — BYZANTINE CAPITAL. (Phot. Ricci).

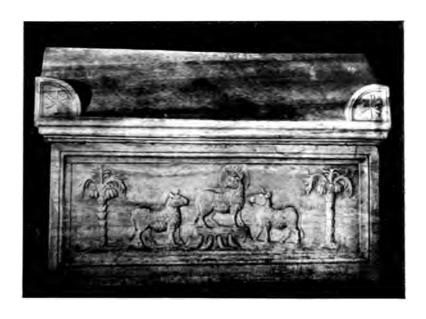
Ravenna roman-byzantine

33. — APSE OF THE CHURCH OF S. JOHN THE EVANGELIST.

(Phot. Ricci).

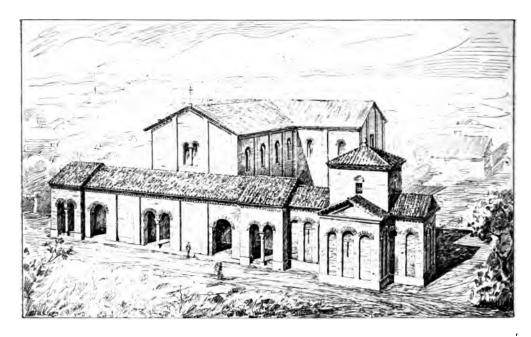
34. — ANCIENT ALTAR IN THE CHURCH OF S. JOHN THE EVANGELIST.

(Phot. I. I. d'Arti Grafiche).

35. — EXTERNAL VIEW OF GALLA PLACIDIA MAUSOLEUM

(Phot. Ricci).

36. — MAUSOLEUM OF GALLA PLACIDIA — SEPULCHRE OF CONSTANTIUS (?).

(Phot. Ricci).

37. — MAUSOLEUM OF GALLA PLACIDIA — SEPULCHRE OF VALENTINIAN III (?).

(Phot. Ricci).

38. — CHURCH OF SANTA CROCE AND MAUSOLEUM OF GALLA PLACIDIA (DESIGN FOR RECONSTRUCTION).

39. — MAUSOLEUM OF GALLA PLACIDIA — STAGS DRINKING AT A POOL (MOSAIC OF THE V CENTURY).

(Phot. Ricci).

40. — MAUSOLEUM OF GALLA PLACIDIA — S. LAURENCE (MOSAIC OF THE V CENTURY). (Phot. Alinari).

41. — MAUSOLEUM OF GALLA PLACIDIA — THE GOOD SHEPHERD (MOSAIC OF THE V CENTURY). (Phot. Alinari).

42. — BAPTISTERY, AND TOWER OF THE CATHEDRAL.

(Phot. Poppi).

43. — BAPTISTERY OF THE CATHEDRAL.

(Phot. Ricci).

44. — BAPTISTERY — MOSAICS IN CUPOLA (V CENTURY).

(Phot. Alinari).

75 — BAPTISTERY — MARBLE INTARSIATURA, ROMAN. Phot. Ricci.

76 — CHURCH OF S. VITALE — MARBLE INTARSIATURA, BYZANTINE. (Phot. Chiasolo.

47. — CHAPEL OF S. PIER CRISOLOGO IN THE PALACE OF THE ARCHBISHOP.

(Phot. Ricci).

48. — MOSAIC IN THE CUPOLA OF THE CHAPEL OF S. PIER CRISOLOGO.

(Phot. Alinari).

49. — PALACE (SO NAMED) OF THEODORIC.

(Phot. Ricci).

50. — BACK VIEW OF THE SO NAMED PALACE OF THEODORIC. (Phot. Ricci).

51. — MOSAIC PAVEMENT OF THEODORIC'S PALACE, DISCOVERED IN THE YEAR 1870.

(Phot. Ricci).

52. — ARIAN BAPTISTERY (S. MARIA IN COSMEDIN), CUPOLA.

(Phot. Alinari).

53. — CHURCH OF S. APOLLINARE NUOVO — FRONT VIEW.

(Phot. Ricci).

Columns [illegible]

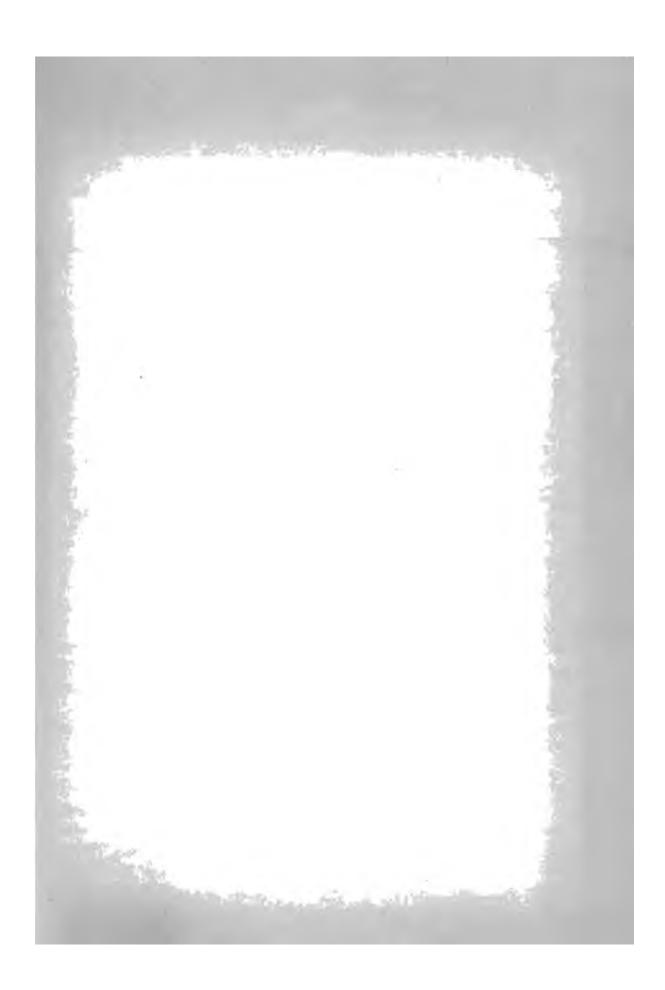
54. — CHURCH OF S. APOLLINARE NUOVO — INTERIOR.

(Phot. Ricci).

53. — CHURCH OF S. APOLLINARE NUOVO — FRONT VIEW.

(Phot. Ricci).

OF S. APOLLINARE NUOVO (RIGHT HAND WALL).

(Phot. Alinari).

CHURCH OF S. APOLLINARE NUOVO — LIFE OF JESUS.

57. — JESUS HEALS THE IMPOTENT MAN.

58. — JESUS IN THE COUNTRY OF THE GADARENES.

(Phot. Ricci).

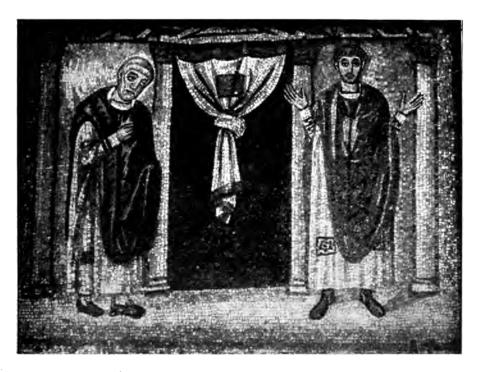
CHURCH OF S. APOLLINARE NUOVO — LIFE OF JESUS.

59. — THE PARALYTIC OF CAPERNAUM IS LET DOWN FROM THE ROOF.

60. — THE SHEEP SEPARATED FROM THE GOATS.

(Phot. Ricci).

CHURCH OF S. APOLLINARE NUOVO — LIFE OF JESUS.

61. — THE WIDOW'S MITE.

62. — THE PHARISEE AND THE PUBLICAN. (Phot. Ricci).

CHURCH OF S. APOLLINARE NUOVO — LIFE OF JESUS.

63. — RESURRECTION OF LAZARUS.

64. — THE WOMAN OF SAMARIA. (Phot. Ricci).

CHURCH OF S. APOLLINARE NUOVO — LIFE OF JESUS.

65. — THE WOMAN WHO HAD AN ISSUE OF BLOOD IS HEALED.

66. — JESUS RESTORES THE SIGHT OF THE BLIND MEN OF JERICHO.

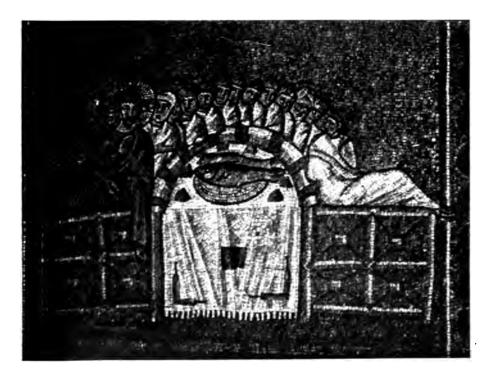
(Paol. Ricci).

CHURCH OF S. APOLLINARE NUOVO — LIFE OF JESUS.

67. — PETER AND ANDREW LEAVE THEIR NETS, TO FOLLOW JESUS.

68. — THE MIRACLE OF THE LOAVES AND FISHES.

CHURCH OF S. APOLLINARE NUOVO — LIFE OF JESUS.

69. — MIRACLE OF WATER CHANGED INTO WINE.

70. -- THE LAST SUPPER. (Phot. Ricci).

CHURCH OF S. APOLLINARE NUOVO — LIFE OF JESUS.

71. — JESUS AND HIS DISCIPLES ON THE MOUNT OF OLIVES.

72. — THE KISS OF JUDAS. (Phot. Ricci).

CHURCH OF S. APOLLINARE NUOVO — LIFE OF JESUS.

73. — JESUS LED TO THE HOUSE OF THE HIGH PRIEST.

74. — JESUS BEFORE CAIAPHAS AND THE SANHEDRIM.

(Phot. Ricci).

CHURCH OF S. APOLLINARE NUOVO — LIFE OF JESUS.

75. — JESUS TELLS PETER THAT HE WILL DENY HIM.

76. — PETER DENIES HIS MASTER.

(Phot. Ricci).

CHURCH OF S. APOLLINARE NUOVO — LIFE OF JESUS.

77. — JUDAS REPENTS.

78. — PILATE WASHES HIS HANDS. (Phot. Ricci).

CHURCH OF S. APOLLINARE NUOVO — LIFE OF JESUS.

79. — JESUS ASCENDS TO CALVARY.

80. — THE MARYS AT THE SEPULCHRE. (Phot. Ricci).

CHURCH OF S. APOLLINARE NUOVO — LIFE OF JESUS.

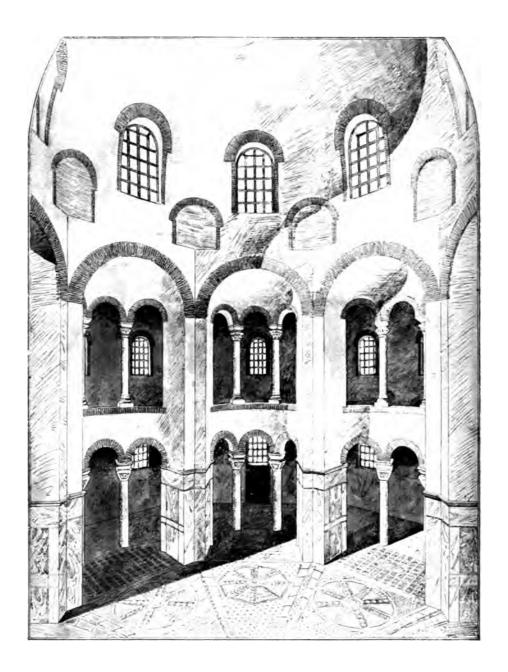
81. — THE DISCIPLES GOING TO EMMAUS.

82. — JESUS APPEARS TO THE DISCIPLES — S. THOMAS DOUBTS.

(Phot. Ricci).

83. — MAUSOLEUM OF THEODORIC — FRONT VIEW.

(Phot. Ricci).

84. — TOWER AND CHURCH OF S. FRANCESCO.

85. — CHURCH OF S. VITALE.

(Phot. Alinari)

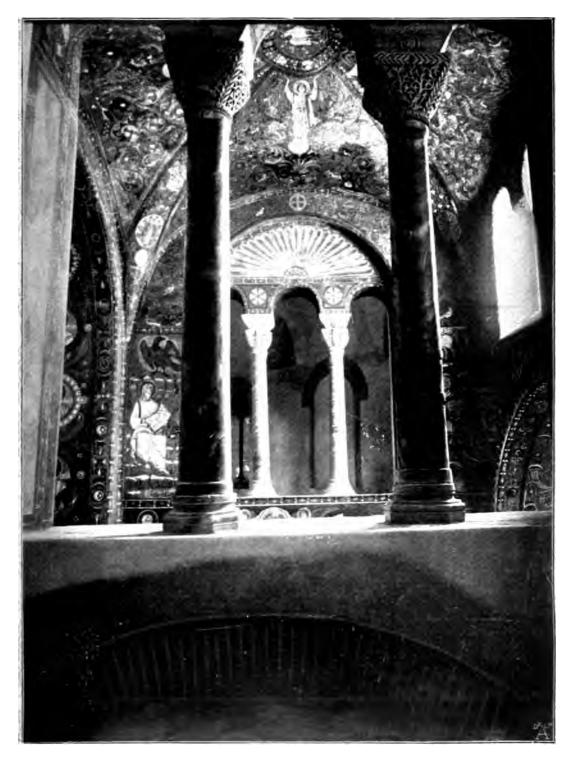
86. — CHURCH OF S. VITALE. (Phot. Ricci)

87. — CHURCH OF S. VITALE. (Phot. Ricci).

88. — CHURCH OF S. VITALE (ARCHITECTURAL DRAWING).

90. — CHOIR AND APSE OF S. VITALE AFTER RESTORATION (1898-1904).

(Phot. Galli).

61. — S. VITALE — LOWER ARCHES OF CHOIR.

(Phot. Ricci).

92. — S. VITALE — UPPER ARCHES OF CHOIR.

(Phot. Ricci).

93. — CHOIR OF S. VITALE — TRIFORA OF MATRONEO ON THE LEFT. (Phot. Alinari).

94. — CHOIR OF S. VITALE — TRIFORA OF MATRONEO ON THE RIGHT. (Phot. Alinari).

95. — S. VITALE — THE SACRIFICE OF ABRAHAM. (Phot. Ricci).

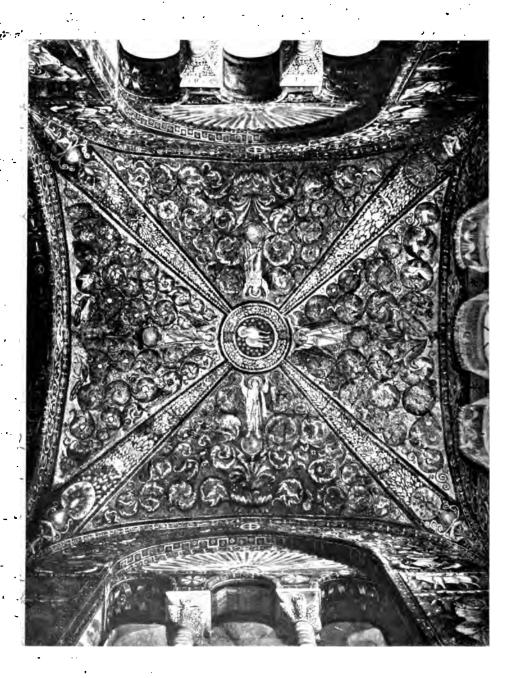
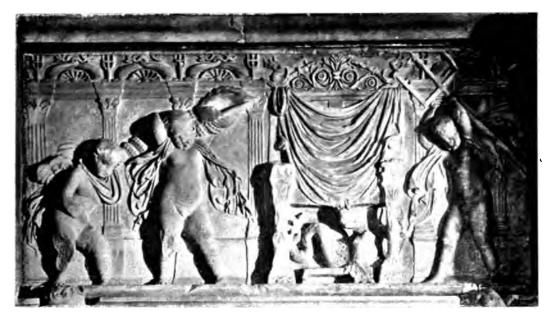
96. — SACRIFICES OF ABEL AND MELCHISEDEC. (Phot. Ricci).

97. — APSE OF S. VITALE — THE REDEEMER AND TWO ANGELS BETWEEN S. VITALE AND S. ECCLESIUS. (Phot. Ricci).

98. — CHOIR OF S. VITALE — JERUSALEM AND BETHLEHEM. (Phot. Ricci).

99. — APSE OF S. VITALE — EMPEROR JUSTINIAN WITH ARCHBISHOP MAXIMIAN, JULIAN THE TREASURER, PRIESTS AND SOLDIERS.

(Phot. Alinari).

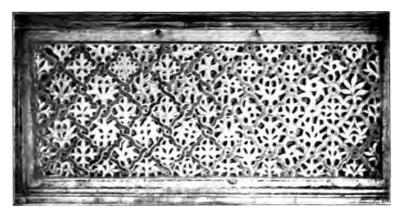
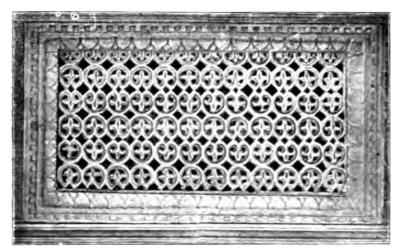
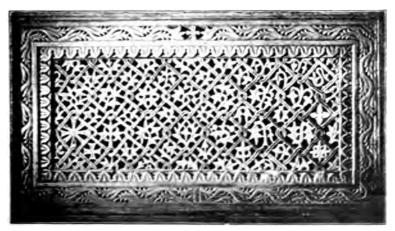
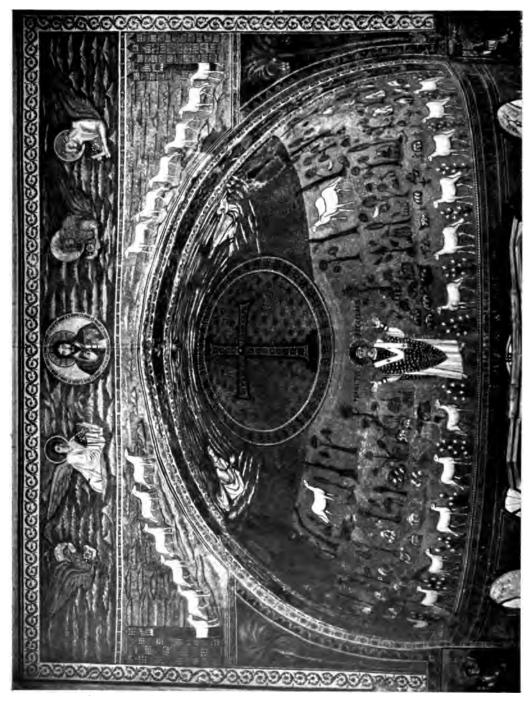
100. — APSE OF S. VITALE — EMPRESS THEODORA WITH LADIES OF HER COURT.

(Phot. Alinari).

102. — S. VITALE — « THRONE OF NEPTUNE ». ROMAN RELIEF. (Phot. Alinari).

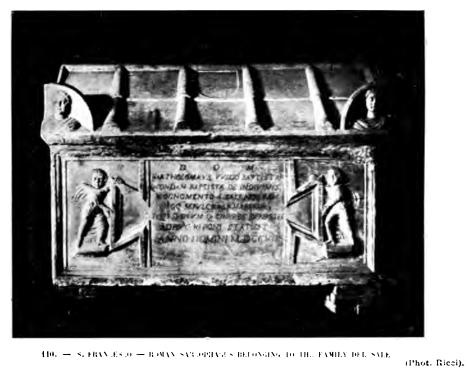
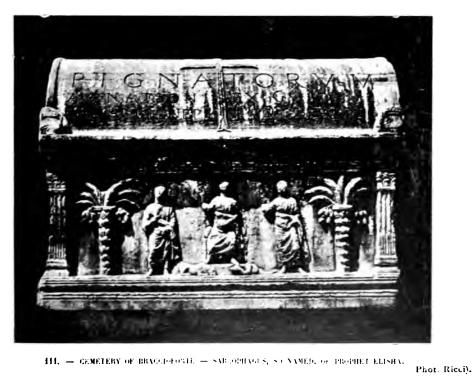
103. — S. VITALE — CHAPEL « SANCTA SANCTORUM » REBUILT IN THE YEAR 1904.
SARCOPHAGUS OF THE EXARCH ISAACUS. (Phot. Ricci).

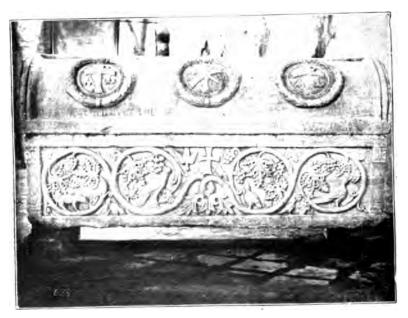
104. — APSE OF S. VITALE — CAPITAL IN TRIFORA OF MATRONEO.

105. — S. VITALE — CAPITAL IN LOWER LOGGIA.

(Phot. Alinari).

106. — S. VITALE — TRANSENNA OF THE ALTAR.

107. — S. VITALE — TRANSENNA OF THE ALTAR.

108. — S. VITALE — TRANSENNA OF THE ALTAR. (Phot. Ricci)

109. — BASILICA OF S. APOLLINARE IN CLASSE — MOSAICS ON FRONT AND IN VAULT OF THE APSE. (Phot. Alinari).

110. — S. FRANCESCO — ROMAN SARCOPHAGUS BELONGING TO THE FAMILY DEL SALE (Phot. Ricci).

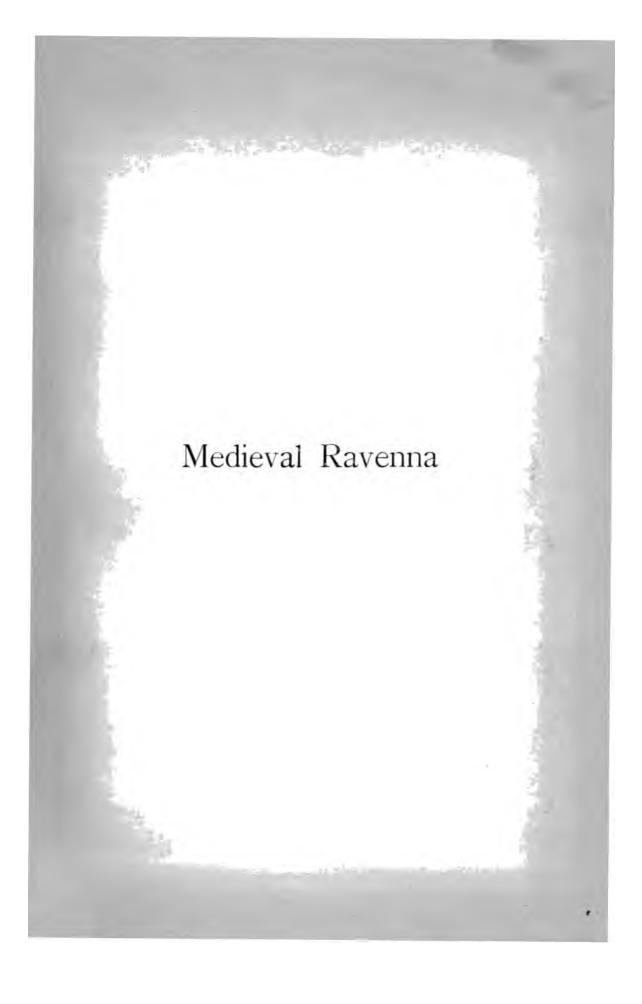
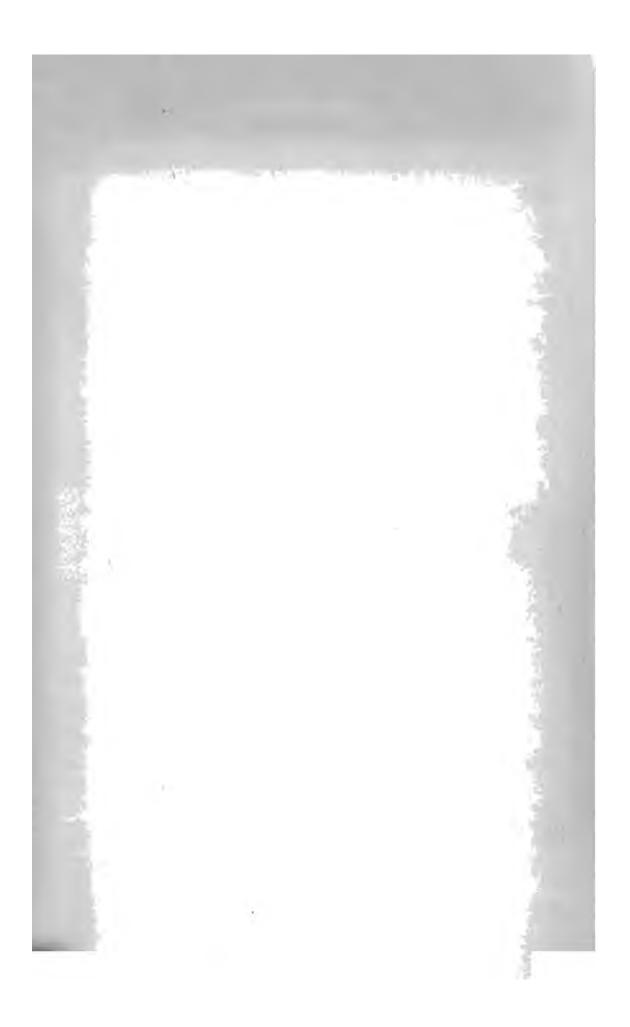
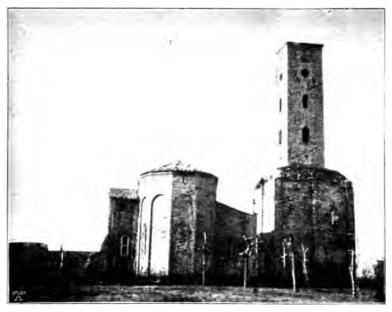
111. — CEMETERY OF BRACCIOFORTE — SARCOPHAGUS, SO NAMED, OF PROPHET ELISHA. Phot. Ricci).

112. — S. APOLLINARE IN CLASSE — SARCOPHAGUS OF V CENTURY.

(Phot. Ricci)

113. — S. APOLLINARE IN CLASSE — SARCOPHAGUS OF VI CENTURY.

(Phot. Ricci).

114. — CATHEDRAL SACRISTY — IVORY CHAIR, SO NAMED, THRONE OF S. MAXIMIANUS.

115. — CATHEDRAL SACRISTY — SILVER CROSS, SO NAMED, OF S. AGNELLO.

Medieval Ravenna

116. — S. MARIA IN PORTO FUORI. Phot. Ricci.

117. — S. MARIA IN PORTO FUORI — INTERIOR. (Phot. Ricci)

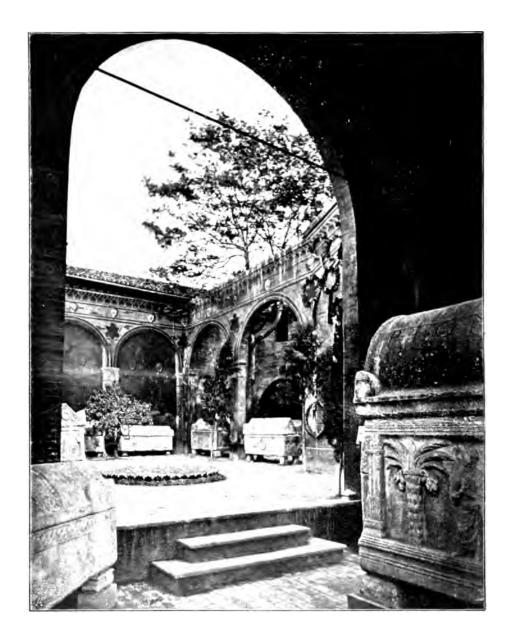
118. — S. MARIA IN PORTO FUORI — DEATH OF THE VIRGIN (FRESCO OF THE XIV CENTURY).

119. — S. CHIARA — FRESCOES IN THE VAULT (XIV CENTURY.)

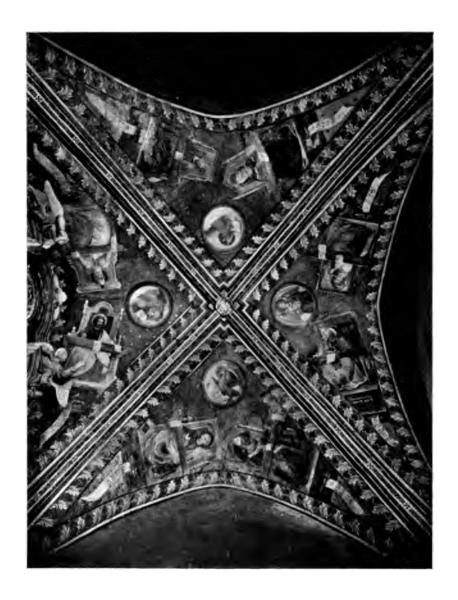
120. — HOUSE OF THE POLENTA AT THE PORTA URSICINA.

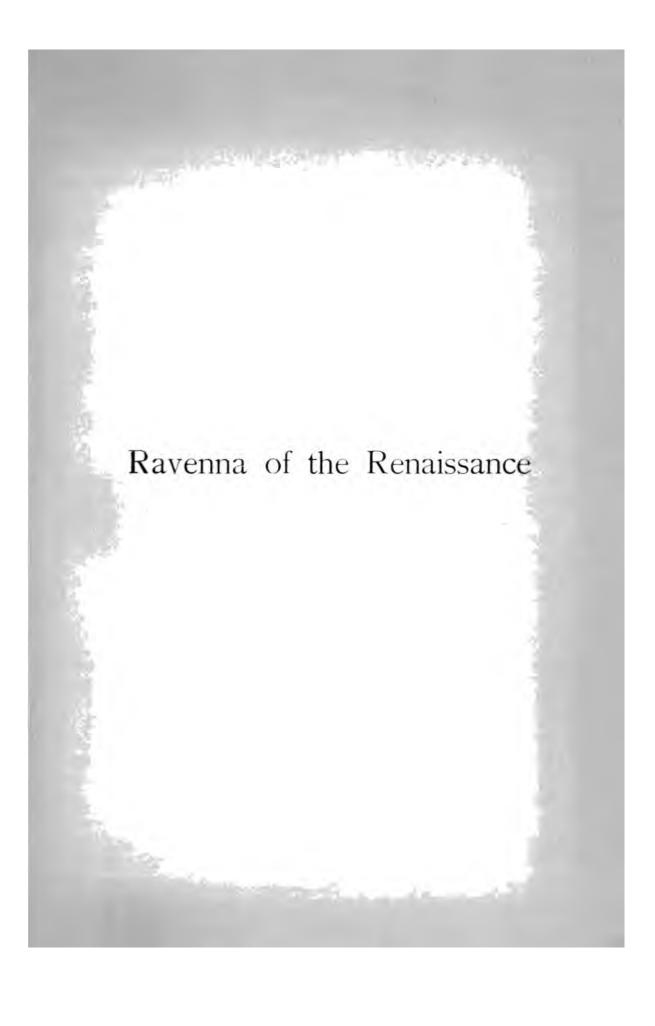
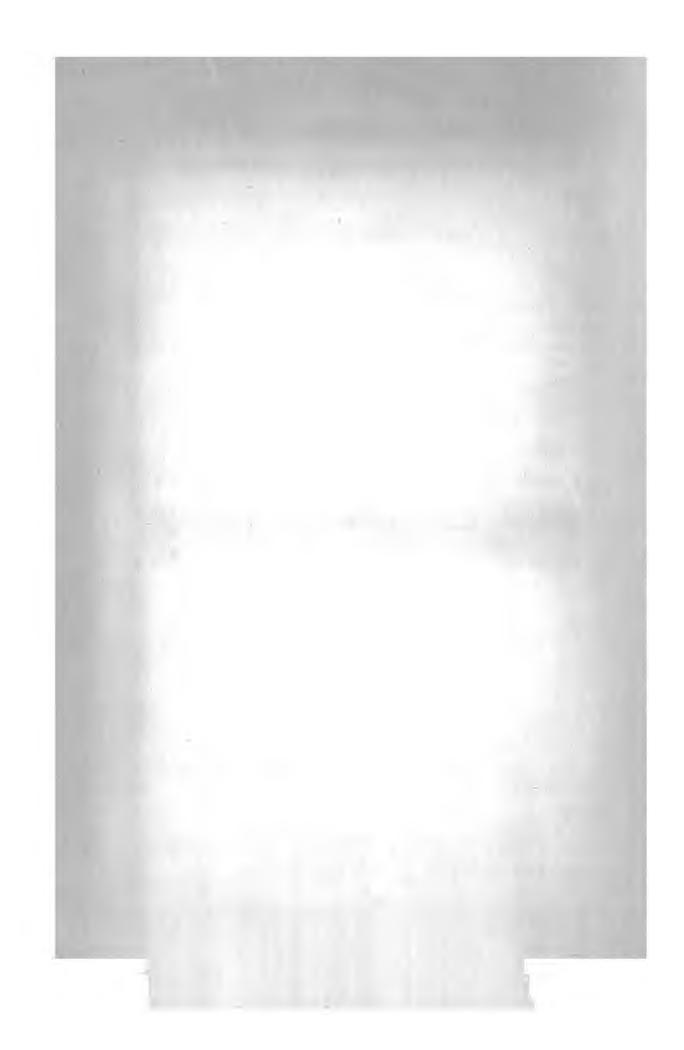
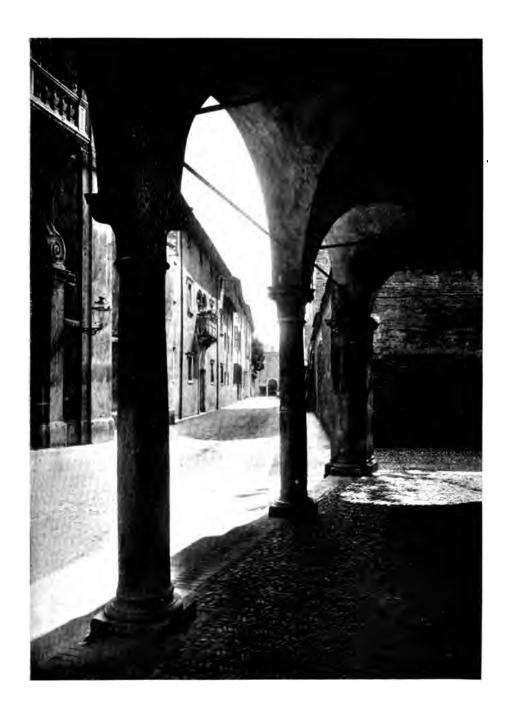
(Phot. Ricci).

121. — HOUSE OF THE TRAVERSARI IN VIA S. VITALE.

(Phot. I. I. d'Arti Grafiche).

122. — CHAPEL AND CEMETERY OF BRACCIOFORTE.

(Phot. Ricci).

123. — CHURCH OF S. FRANCESCO — TERRA-COTTA TOMB OF ENRICO ALFIERI. 124. — CHURCH OF S. FRANCESCO — TERRA-COTTA TOMB OF OSTASIO DA POLENTA.
(Phot. Ricci).

125. — CHURCH OF S. GIOVANNI EVANGELISTA — FRESCO IN VAULT BY GIOTTO.
(Phot. Alinari).

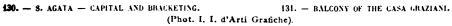
Ravenna of the Renaissance

126. — BUILDINGS OF THE XV-XVI CENTURIES, IN VIA DELL'ARCIVESCOVADO.

(Phot. I. I. d'Arti Grafiche).

127. — HOUSE OF XV CENTURY, NOW MINZONI. (Phot. Ricci).

128. — « ROCCA » OF THE VENETIANS (Phot. Ricci).

129. — LOGGIA OF THE GARDEN OF THE PORTUENSES. (Phot. Nonni).

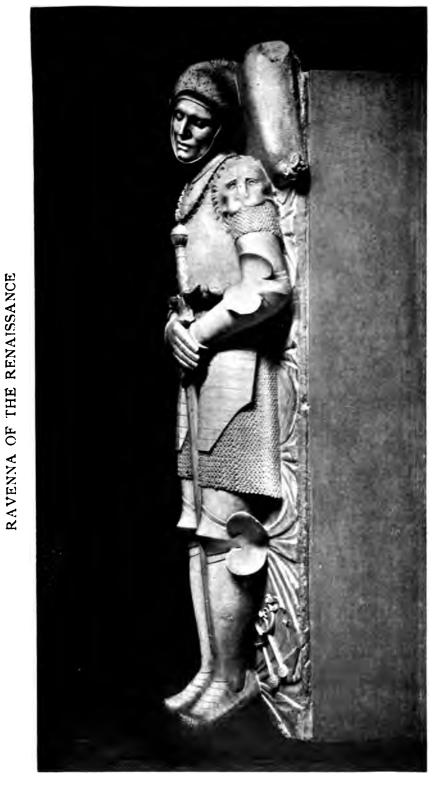
130. — S. AGATA — CAPITAL AND BRACKETING. 131. — BALCONY OF THE CASA GRAZIANI.
(Phot. I. I. d'Arti Grafiche).

132. — TOMB OF DANTE. PORTRAIT IN RELIEF BY PIETRO LOMBARDI.

(Phot. Alinari).

133. — ALTAR IN THE CHURCH OF S. MARIA DELLE CROCI.

(Phot. I. I. d'Arti Grafiche).

134. — CHURCH OF S. FRANCESCO — DETAIL OF CHAPEL, XVI CENTURY.

135. — COLUMN COMMEMORATING THE BATTLE OF RAVENNA, ERECTED IN THE YEAR 1557.

(Phot. Ricci).

136. -- RECUMBENT STATUE OF GUIDARELLO GUIDARELLI, BY TULLIO LOMBARDI.

137. — CLOISTER OF S. VITALE.

(Phot. Ricci).

138. — CLOISTER OF S. MARIA IN PORTO.

(Phot. Ricci).

130. — CLOISTER OF S. GIOVANNI EVANGELISTA.

(Phot. Ricci).

140. — CATHEDRAL — S. MARCO, BY MATTEO DI RAGUSA AND GIOV. ANTONIO DI MILANO.

(Phot. I. I. d'Arti Grafiche).

Ravenna barocco and modern

141. — PORTA SERRATA, REBUILT IN 1585.

142. — FAÇADE OF CHURCH OF S. MARIA IN PORTO.

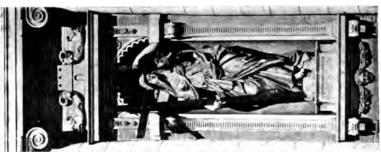
(Phot. Ricci).

143. — S. MARIA IN PORTO — CHOIR.

(Phot. I. I d'Arti Grafiche).

144. — S. MARIA IN PORTO — CIBORIUM.

(Phot. I. I. d'Arti Grafiche).

RAVENNA BAROCCO AND MODERN

146. — S. MARIA IN PORTO.
STATUARY GROUP ON THE FAÇADE.

145. — PALACE OF THE RASPONI DELLE TESTE.

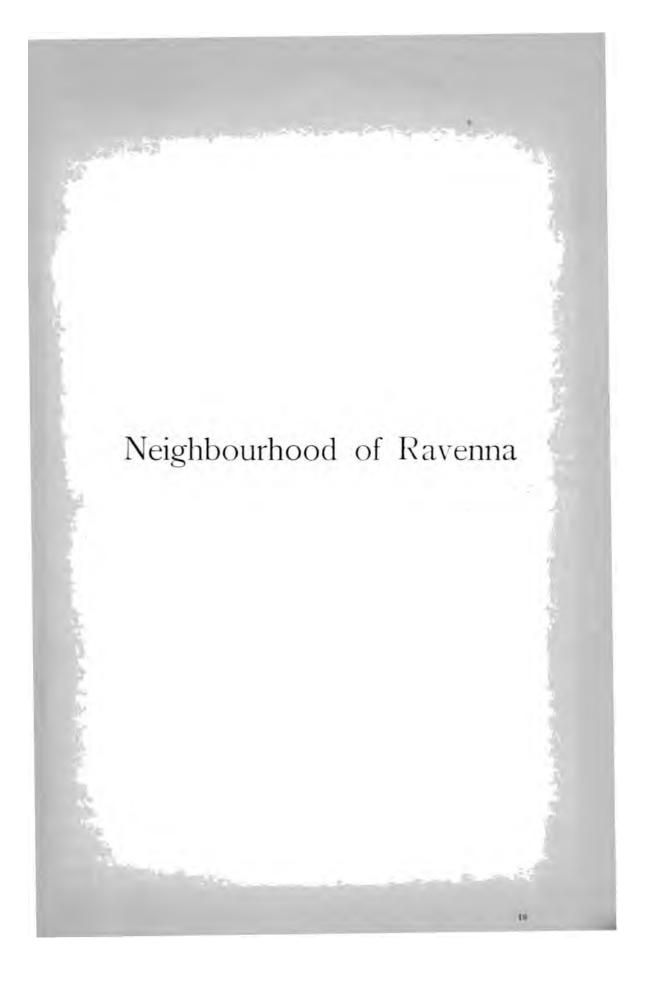
(Phot. Ricci).

147. — S. MARIA IN PORTO.
STATUE ON THE FAÇADE.

148. — DANTE'S TOMB.

(Phot. Ricci).

149. — RAVENNA — BIRD'S EYE VIEW, XVII CENTURY.

150. — RAVENNA — PANORAMA, XVIII CENTURY.

Neighbourhood of Ravenna

151-152. — PINETA AND LAGOON. (Phot. Farini).

NEIGHBOURHOOD OF RAVENNA

153-154. — PINETA AND SWAMPS. **(Phot. Farini).**

156. — ROAD AND CANAL OF PORTO CORSINI. (Phot. Farini).

155. — ROAD LEADING TO S. MARIA IN PORTO FUORI. (Phot. Farini).